VOGUE

Beauty Issue

New Jewels

New Paris Fashions

V O

Incorporating Vanity Fair

November 1, 1944 Price 35 Cents

40 Cents In Canada

YOUR RED CROSS WILL BE AT HIS SIDE THIS CHRISTMAS

Remember the dollars you gave to the Red Cross last March? Now they're saying "Merry Christmas" to American boys all over the world. . . . At old-fashioned Christmas parties in Red Cross clubs and in hospital wards. . . . At prison camps, where the men get special Red Cross gift packages. . . . And at front lines, where the Red Cross goes through fire to deliver Christmas boxes to men in foxholes and at isolated gun posts.

Wherever your boy is, you are with him . . . through your Red Cross.

CONTRIBUTED TO THE AMERICAN RED CROSS BY WAMSUTTA MILLS, NEW BEDFORD, MASS.

Winter Study . . . the urban scene.

George Platt Lynes

from our collection of Originals.

Henri Bendel
10 WEST 57
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Charbert

Fabulous a magic potion in perfume

Breathless perfume that spins a moment into a memory

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Famous Jay Thorpe specialty, mink worked this rare and lovely way. Skins worked so that the hair runs up instead of down . . . showing the deep-shadowed lustre of each pelt. Short natural wild mink coat, 2950.*

*Subject to 20% Federal Excise Tax

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744 Fifth Avenue, New York · Palm Beach

ADRIAN DRESS . . . 28 SHOP

Dramatic in the Mayfair Room . . .

dinner costume with a quiet flair that

is unmistakably Marshall Field & Company

Chicago

VOGUE
November 1st, 1944

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Vol. 104, No. 8
Whole No. 1731

Edwardian elegance . . . uneven hemline . . . magnificent jet beads spilling over bare shoulders electrifying a wide decollatage . . . pitch black rayon crepe quietly defining slim body lines. Misses' sizes . . . 49.95. With it, our luxurious silver fox stole . . . 398.00 plus tax. Third Floor.

STERN BROTHERS, 42nd ST., N. Y. C.

Elegance in mink. Deftly designed. Styled with great distinction. Natural wild Canadian mink. 2750. *(plus Federal tax)*

The ROLLINS *Co.*
DETROIT
FURS . . READY-TO-WEAR . . . ACCESSORIES

Two different shadings—

in the same color family to sparkle with your

daring, two-tone high-voltage clothes this Fall!

It's Revlon's wonderful color idea . . . to give you an utterly new look. "Pink Lightning" lipstick . . . and more intense "Pink Lightning" nail enamel! Both members of the frankly daring fuchsia color family . . . to charge your lips and fingertips with that some startling play of electric color you'll see in all the important new two-tone coutourier designs. Both perfect proof of Revlon's never-to-be-disputed fashion leadership . . . Revlon's never-to-be-equalled linger-longer quality! (And with them, Revlon's new "Pink Lightning" Face Powder.)

For Our Fighters, Steel-Strong Parachutes

Textron's fabric necessities of war . . . steel-strong, amazingly enduring . . . go to our fighters in military theaters all over the world. The same Textron technicians who are responsible for the gossamer yet iron-sinewed parachute, the waterproof, pack-light, sturdy mountain tent, today are blending strength and beauty to bring you lovely Textron fashions for you and your home. Textron fashions of today . . . stemming from war's essentials . . . prove Textron is a name to count on—now and in the future.

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Sweet as spun sugar . . . Textron's newest Hostess Coat in Grapewine with Dustblue filling, Dustblue frosting. A Textron confection of finest rayon satin, dreamed up to make you look enchanting. Wear it by dawn-light or yawn-light . . . for relaxing any hour.

Textron*— tailored with the skill used in making war's necessities. Also in Navy with Red, Porcelain Blue with Pink Angel. 12 to 20. At leading stores throughout the country. TEXTRON, INC., Empire State Building, Fifth Avenue, New York I, N. Y.

TEXTRON *Hostess Coats*

*REG. U. S. PAT. OFF.

Yu — perfume of enchantment

HARRIET HUBBARD Ayer

SPRING 1945

Spring will be early this year—and the fashion story is being told in the drapery workroom right now. These JUILLIARD colors, like the Spring, are destined to blossom first in the South, gradually color the whole country . . . with the mellow tones with a depth of tone and an elegance of fabric—and their natural affinities the brilliant colors that highlight but never overshadow.

A. D. Juilliard & Co., Inc., 40 East 40th St., New York 16, N. Y.

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...in just a few seconds, with this modern make-up

JANE WYATT *in RKO-Radio's*
"NONE BUT THE LONELY HEART"

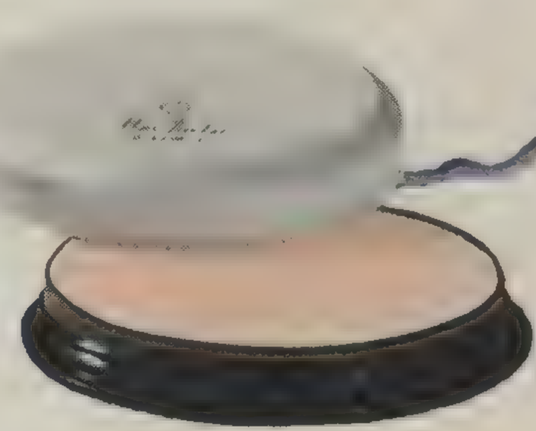
★ *It creates a lovely new complexion*

★ *It helps conceal tiny complexion faults*

★ *It stays on for hours without re-powdering*

YOUTHFUL LOVELINESS!..this is the glamorous accent to your natural beauty that you can expect with your very first make-up with "Pan-Cake". You'll really be thrilled when your mirror reveals a lovely new complexion...soft, smooth, clear and young-looking.

For new beauty today, tonight...try this glamour secret from Hollywood which has become the make-up fashion with millions of girls and women. Remember, there is only one "Pan-Cake"...the original, created by *Max Factor Hollywood* for Technicolor pictures, the Hollywood stars, and you.



Pan-Cake* Make-Up

AN EXCLUSIVE FORMULA PROTECTED BY U.S. PATENT NOS. 2034697-2101834

*Pan-Cake...Trade Mark Reg. U.S. Pat. Off.

ORIGINATED BY MAX FACTOR HOLLYWOOD

Starlight splendor! Adele Simpson instills a touch of far eastern glamour in a striking dinner gown from her Arabian Nights collection. In two-toned rayon crepe...the bright white top ablaze with golden sequins... the pitch black skirt caught with the new Scheherazade swag-drape. Sizes 10 to 18. $89.95.
The Designers' Shop, Second Floor.

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Nettie Rosenstein

After-dark dress... slim and black, with a discreet tracery of fine spun lace for a light touch.

Nettie Rosenstein enriches a short black dinner dress with flares of sequin embroidery.

Neiman-Marcus
Dallas

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TO YOUR FAVORITE STORE FOR THE GUERLAIN PERFUME OF YOUR PREFERENCE, BUT IF YOU ARE LUCKY YOU MAY DISCOVER A BOTTLE HERE OR THERE. • JUST KEEP ON ASKING • GUERLAIN DOES NOT COMPROMISE WITH *QUALITY*. SO, IF YOU ARE LUCKY, ...

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New "Pink Lightning" Face Powder...another stroke of color genius by Revlon

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He's sent his Christmas letter—with money enclosed to buy what you want most. You'll buy a war bond—and hold onto it—for most of all you want him to come home. You'll also want **NOLDE HOSIERY** *—that's a practical gift for a wartime Christmas and ever so pretty too.*

HATTIE CARNEGIE'S HAREM DRAPE – the Wm. H. Block Co. INDIANAPOLIS

Capri Original

The heavenly body line
of a slim formal gown
that dines out with a brief
and sparkling bolero...
black rayon crepe;
white sequin sewn wool

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Lipstick TABU by Dana
"Forbidden" reds heavy-scented with the "forbidden" fragrance. Then for "emergencies" . . . a drop of the perfume itself from the vial enclosed in the case. $2.50 including the perfume (tax extra).

Aberlè "stockings of sheer enduring beauty!"
at Rich's in Atlanta

a Lounge Mode original
Lounge Modes Inc. • 38 East 32nd Street • New York City

Jewels bring your beauty into focus

A costume jewel relies upon the skill of the designer for its beauty and excitement. These masterpieces in miniature, created by Marcel Boucher, reflect all the good taste, the imagination and fire so precious to the woman of discrimination. At better stores everywhere.

Jewels by Marcel Boucher

383 Fifth Avenue, N. Y. C.

Silverblu Platinum Mink

for a few of the world's most distinguished women

Natural ranch-bred Silverblu Platinum Mink, courtesy Jay Thorpe

The breeders invite you to discuss this rare fur with your furrier

New 10 minute Dry Shampoo

MINIPOO

MAJOR FELTEN

With Mitten

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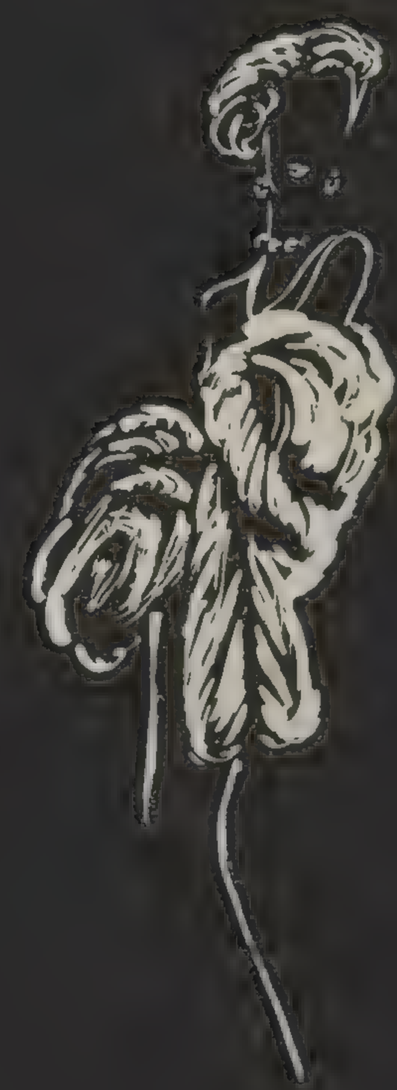
NO SOAP • NO RINSING • NO DRYING



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Gilbert Adrian

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GREEN EYES
the perfume women admire –
and men cannot forget
Esme'
OF PARIS
PERFUMER
NEW YORK

Fashioned with timeless simplicity of blue-black mink . . . a shade typical of mink aristocracy . . . the coat pictured exemplifies the high standards of quality . . . the painstaking craftsmanship found in all garments created in the Trencher tradition.

Trencher
NEW YORK

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The "look" you want to achieve
depends upon You. But whatever your fancy,
you'll select footwear styled by PANDORA
as the most flattering shoe
"make-up" to accent your
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Pandora Footwear at all better stores
from coast to coast
PANDORA
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BY L'Aiglon

New-world interpretation of an old-world print . . . exclusively L'Aiglon . . . on fine rayon shantung. Black on gold, aqua or pink; maroon on white. Sizes 10 to 20. $12.95. At one fine store in each city or write Biberman Bros., Inc., 1350 Broadway, N. Y. 18, N. Y.

Cardigan Candidate

Selected for the new season — a handsomely tailored cardigan suit in soft pastels to wear under your furs. JOSELLI cuts it in a lightweight wool — styles it with the thoughtful care that marks his outstanding collection of coats and suits. Quality rayon lined with EARL-GLO. About $30.

Look for the JOSELLI label . . . at better stores everywhere

JOSELLI SUITS
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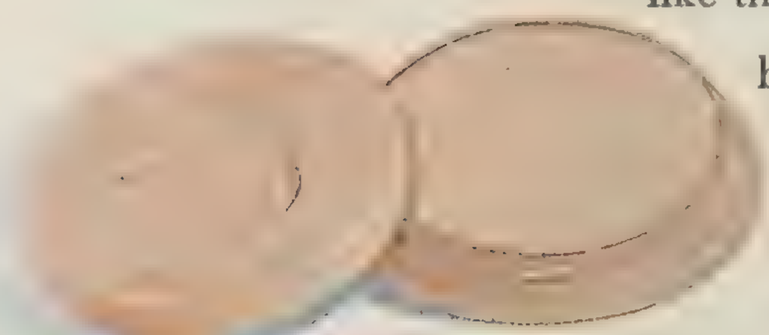
joselli
100% ALL WOOL

A memory is about to be made...

Such loveliness etches deeply on a receptive heart. There's nothing, you know, like the assurance of beauty to wrap a woman in radiance. Not only at first, but hours later, Photo-Finish Cake Make-up inspires this confidence. Its smooth perfection is such flagrant invitation to close-ups! For guileful strategy with fall colors, wear Brazil, the tingling new warm shade. Five other shades, too. 1.50 plus tax.



Distributed by Elmo Sales Corp., Phila.

Photo-Finish . . THE MAKE-UP THAT INVITES CLOSE-UPS

"Forêt en Lorraine" painted for Pinaud by Bernard La Motte

From France

Deep in the fragrant forests of Lorraine "little bells of victory" triumphantly blossom in traditional springtime profusion! Lilianelles, as these tiny bell-flowers are affectionately called by the peasants, resemble our "Lily of the Valley," yet are smaller, more pungent. And it is their same enrapturing odor, dashed with a certain air of triumph and victory that Pinaud, the master perfumer, has now captured for his exciting new fragrance, "Lilianelle."

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ETHEREAL BEAUTY . . . signed by Saab.
Handmade lingerie—so exquisite, so frankly feminine. You'll find Saab lingerie at the finest stores everywhere, moderately priced.
MADE OF A
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Beauty with a brain!

"PHOTOGRAPHERS' model," you might guess, glimpsing that flashing smile and fresh prettiness on a dance floor.

"Laboratory chemist," say records of the Socony-Vacuum Oil Company, where you will find blue-eyed Miss Gerd Steen absorbed in analyzing the potentialities of high-test aviation gasoline.

Using her capabilities to power America's fighting planes is the way Gerd Steen's helping to win this war. Young as she is, she's one of the first women to find a place in industrial chemistry...and typical of women working in essential jobs to replace men at war.

Because she knows it's important to keep attractive whatever her work, Miss Steen relies on co-related DuBarry Beauty Preparations.

Like more than 150,000 other pupils of the famous DuBarry Success School, she knows these preparations are scientifically formulated, each for a special purpose...yet blended to work together for greater effectiveness.

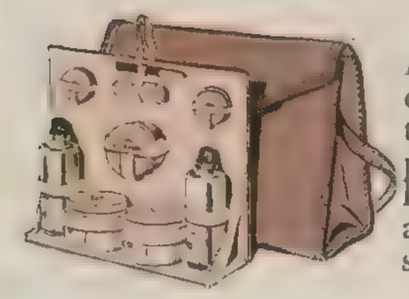
Miss Steen is particularly enthusiastic about the new DuBarry *Beauty-En-Route* Kit, the spanking-smart combination beauty kit and handbag just brought out as an ideal Christmas gift.

DU BARRY

BEAUTY PREPARATIONS
by RICHARD HUDNUT

Featured in the Richard Hudnut Salon and DuBarry Success School, 693 Fifth Avenue, New York 22, N. Y. ...and at better cosmetic counters everywhere

The new DuBarry beauty kit is of good-looking simulated leather (brown or blue), saddle-stitched and roomy enough for overnight use.



Everything needed for clean-up and make-up is tucked in the removable panel. DuBarry creams, lotions, make-up essentials and tissues compactly stow away.

Travel light these days! DuBarry's new kit bag can take a nightie, fresh stockings and a slip on overnight jaunts. A wonderful gift for someone special. $16.50 plus tax.

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-the perfume that unlocks the heart
"Escape" perfume $32.50, $18., $10., $6
"Escape" Toilet Water . . . $5 Plus Tax
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AT BETTER STORES FROM COAST TO COAST

Make hers a
Guild-Craft
Christmas
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Hollander dyed featherlite
brand Persian Lambs
are a GUILD-CRAFT specialty
for name of Guild-Craft store nearest you, write GUILD-CRAFT, 498 Seventh Ave., New York

HAPPY choice . . . when the decision lies among Foot Delight's trio of correlated tailleurs. Simple in theme, yet sophisticated in mood . . . done with the quiet elegance and precision craftsmanship which are so unmistakably Foot Delight. Most styles 9.95 and 10.95.

BANCROFT WALKER SHOE CORPORATION, WALTHAM, MASS.

Foot Delight SHOES

"Exquisite style with magic ease"

Dress specially designed for the "average size" voter

Skinner's QUALITY RAYONS

THE FASHION PARTY puts across slim peplums, shoulder drapery and as always, Skinner's rayon crepe. For almost a century, the famous name of Skinner has been going forward upon a platform of fashion authority and textile quality.

William Skinner & Sons, New York 3, N.Y. Est. 1848.

FACIAL SKIN AGES... WHILE BODY SKIN REMAINS YOUNGER

Dermetics Ageless* Beauty Program is designed to help this beautiful girl maintain her smooth and flawless facial and neck skin.

Surely you've noticed that facial and neck skin ages more rapidly than the skin protected by clothing?

Thousands of women are talking about how wonderful their skin looks and feels after using the Dermetics Ageless* Beauty Program...a simple, sincere skin care ritual, the basis of which is having good facial circulation every day. *Tense, taut skin* needs *good, red* blood to offset ageing facial and neck skin. The answer to having Ageless* Beauty lies within your own bloodstream. Dermetics fine Hydronized* Oils help maintain the natural Evolution—the natural renewal of your skin.

You'll be thrilled when people begin to say "I've never seen you look so well!" Follow the fresh, alive beauty program—the Ageless* Beauty Way.

TRY DERMETICS TODAY!

Ageless Beauty Program consists of Soil Adsorbing Cleanser,* $1.95 • Blushing,* $2.25 • Complexion Dress,* $1.75*
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Send for Free Booklet
The "True Story of Your Skin"

Dermetics INC.

630 FIFTH AVENUE • INTERNATIONAL BUILDING • NEW YORK 20, N. Y.

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*Reg. U. S. Pat. Off.

For spirited young figures! Brush-strokes in braid point up the slim lines of this fitted coat by ETTA GAYNES. Lovingly tailored in "DUVBLOOM," a 100% wool fabric by AMERICAN WOOLEN CO. Quality rayon lined with EARL-GLO. In black or gray. Sizes 9 to 17—10 to 16. About $45.00. Matching hat and bag by REGO.

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Accent on Black Dyed Persian Lamb! For more than half a century Annis Furs has meant fine tradition and dependability.

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gown and negligee . . . tailored by Ray-Modes

of luminous Dream-Glo by Bernson . . .

a supple, sturdy-textured, translucent sheer,

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BEMBERG* rayon, aristocrat of yarns.

Gown about $9.00, negligee about $18.00.

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PHOTO BY PAGANO

Wherever you go ... Gloves! They are a point of interest, not a detail. They are as essential to good grooming as your coiffure. They can be the surprise, the emphasis or the liaison of your costume ... and you know they are when you wear ... "keyed to your costume" **hansen gloves**

American Designer Cherry

LOUISE BARNES GALLAGHER'S vibrant new color for Spring, 1945, created especially for Cohama Fabrics... Previewed here in her dramatic evening suit... it will be yours too in many beautiful

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That one wonderful slip . . . this Corette Original!

A sweetheart of a neckline, framed with applique scallops and delicate embroidery. With bias top, straight-cut skirt. About $3.

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This New Beauty — so exquisite... so beguiling

For you... Duchess of York make-up... to make your loveliness more lovely. Just as Prince Matchabelli triumphantly blended his fine perfumes in the image of famous romantic women... this new make-up sequence is designed especially for every cherished type of beauty — *your beauty*. Here now, for your greater glory, are superb lipsticks, face powder, foundation, both cream and liquid, rouge, mascara, eye-shadow... each deftly echoing the tones of the others... each enhancing the loveliness of your own skin tones. The enchantment of Duchess of York make-up was created for you... that you may truly, as the poets say, walk in Beauty.

PRINCE MATCHABELLI, INC., 711 FIFTH AVENUE, NEW YORK

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RARE PRINTS
Onondaga
SNOKREPE* COLLECTION
of
BEMBERG RAYON
styled by
Philip A. Vogelman
"Rosebud" in
VOGUE PATTERN
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in vibrant colors for winter
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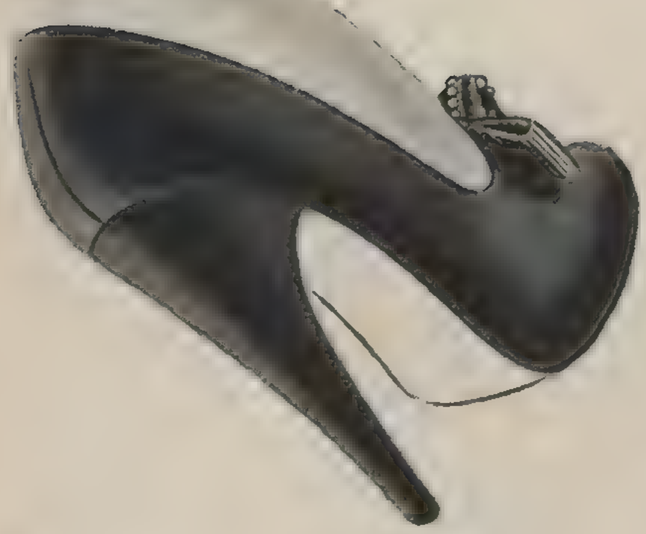

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of the loveliest legs in the world!

Andrew Geller

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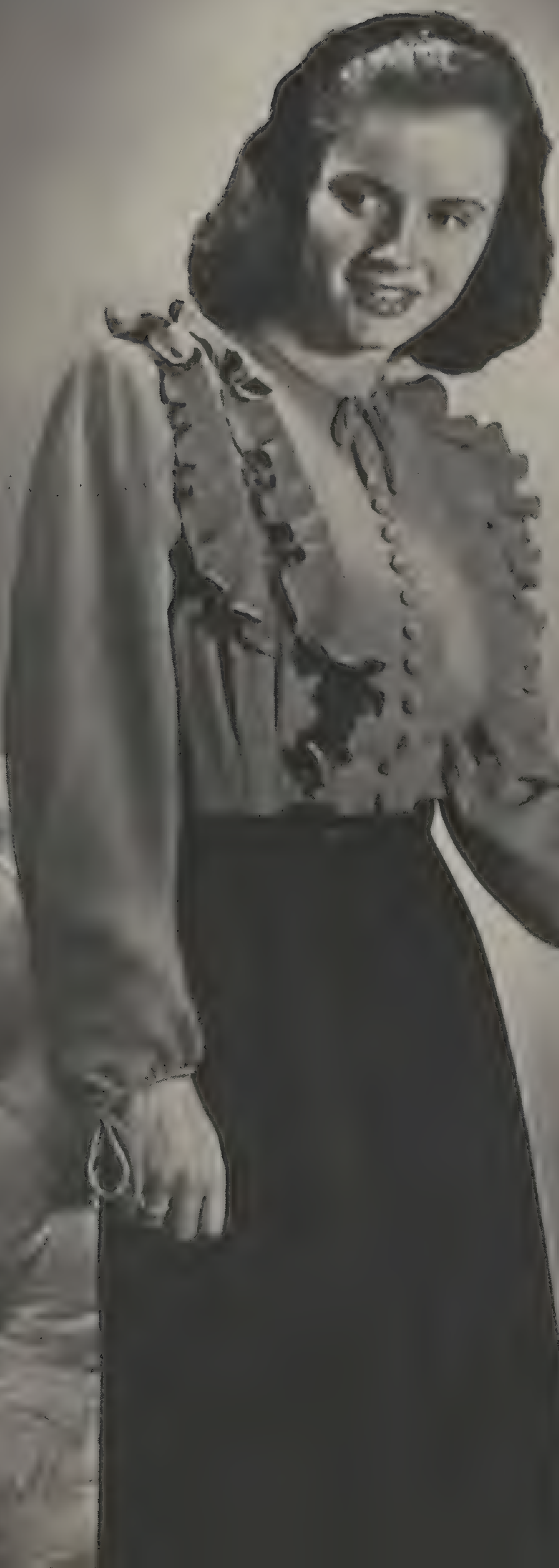
"you just know
she wears them"
Stockings by McCallum and PROPPER

Dress for the Men in Your Life!



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One piece date dress
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Junior sizes 9 to 13. **About $11.**

Carole King Dresses are priced
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A sophisticated two-piece frock is a must for your fall wardrobe. This one, done in Lac-Ara, a soft, smooth Duplex flannel of rayon and ARALAC, is beautifully tailored and comes in a palette of subtle colors — Coral Sea, Honey, Lime, Azores, and Pacific. Sizes 10 to 20 . . . around $18.

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Lord & Taylor
NEW YORK

J. L. Hudson Company
DETROIT

Bullock's
LOS ANGELES

Fashioned in Skywriting print, a Celanese exclusive for this 1945 Cole of California swimsuit

Cole
OF CALIFORNIA
ORIGINAL

Make Sure it has This Label—Your Proof it's a Cole Original

Write for the name of the store nearest you carrying the Cole SUN GODDESS. Copyright, 1944, by Cole of California, Inc., Los Angeles 11

"White Shoulders". . . dinner for two—at the Monte Carlo Casino
FOR AN EVENING OF LIGHTS AND SHADOWS
BY
Hartnell

PALLADIUM *for your most treasured ring*

In choosing your wedding band you want a ring that will stay bright and beautiful, there on your finger, your whole life through. Ask your jeweler to show you his selection of wedding rings and solitaire settings in palladium—a precious metal for fine jewelry.

There is today no wiser choice for lasting loveliness than this rare member of the platinum family. Remember it. Palladium. Even the name symbolizes security, devotion, protection.

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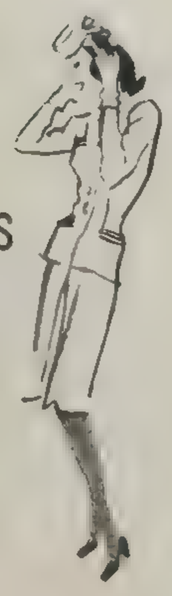

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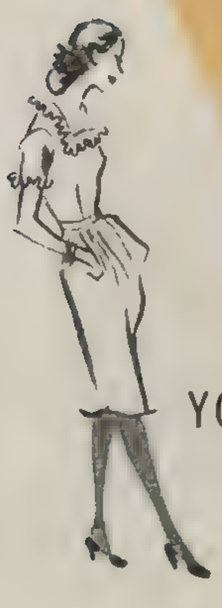

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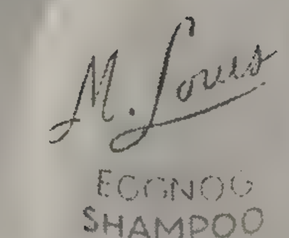

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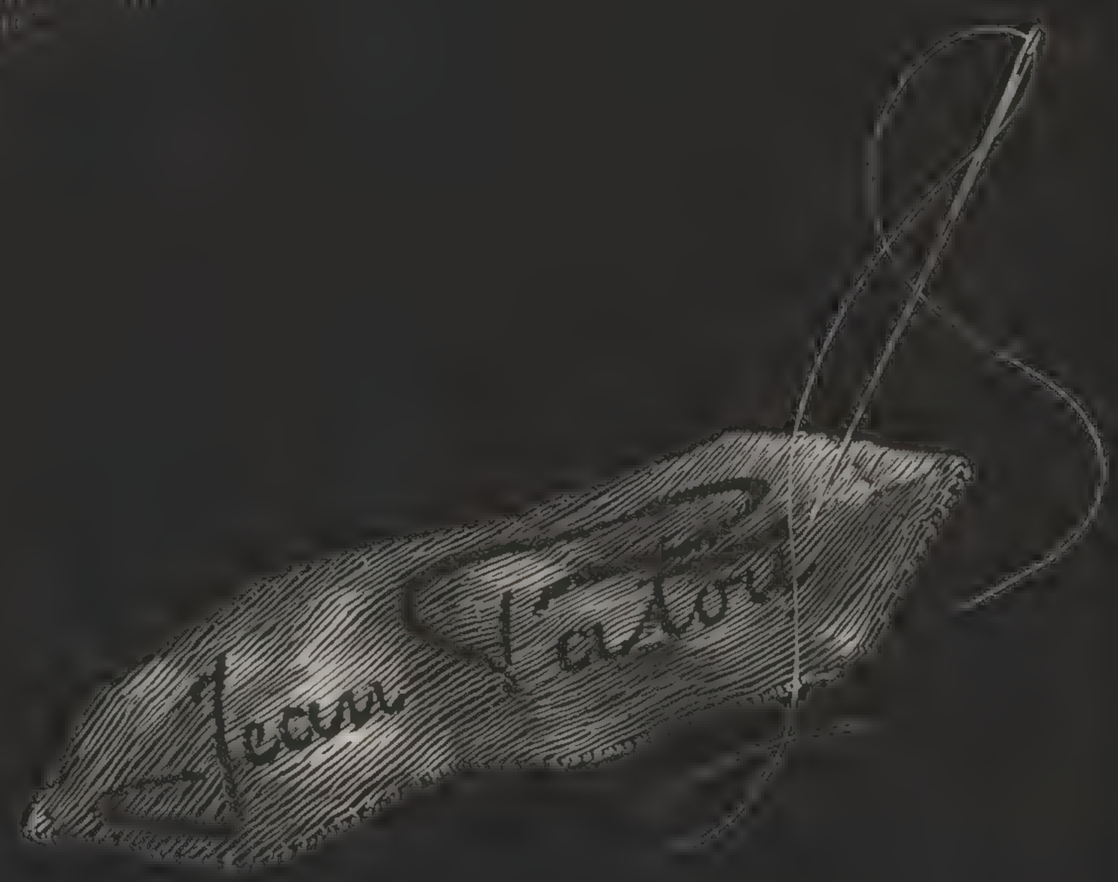

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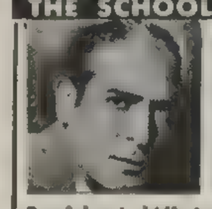

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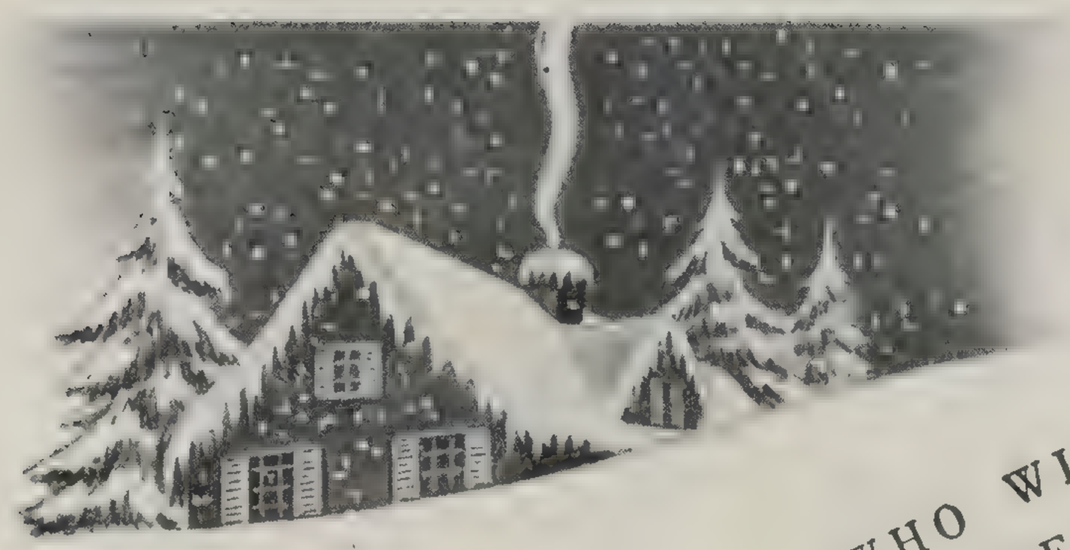

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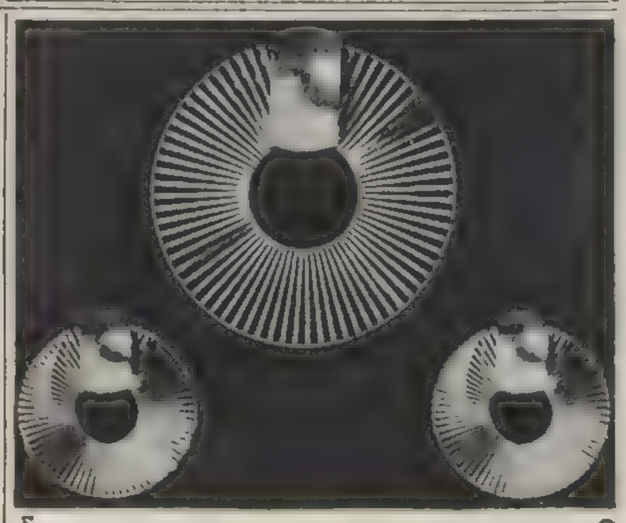

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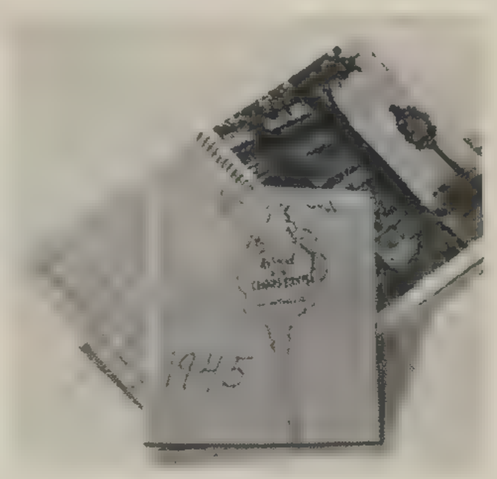

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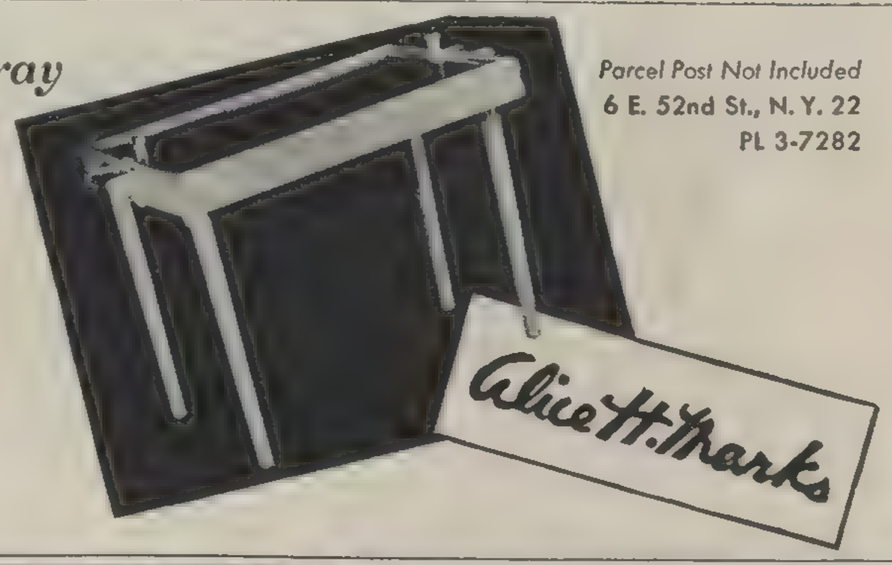

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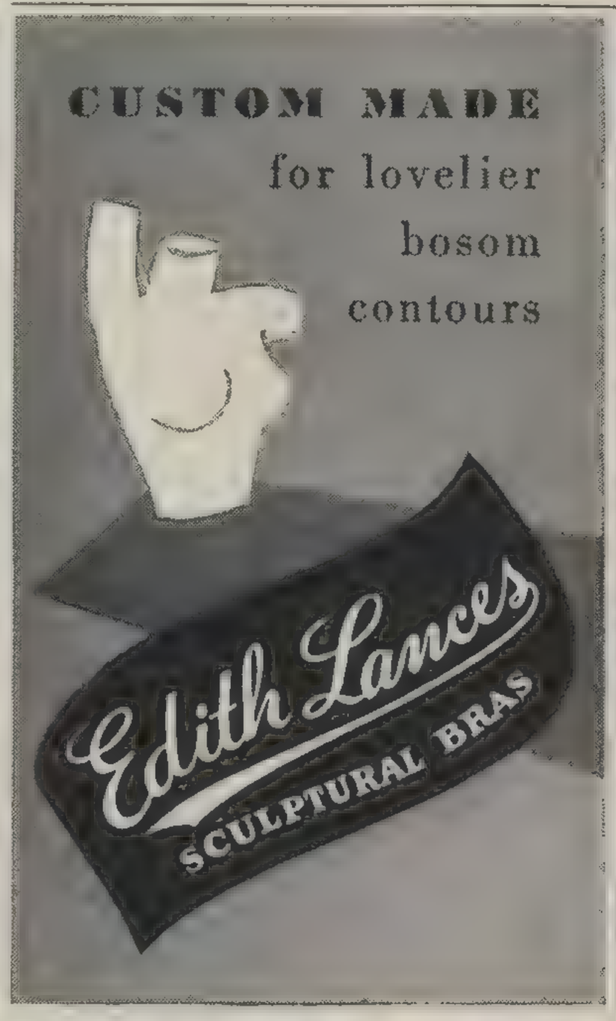

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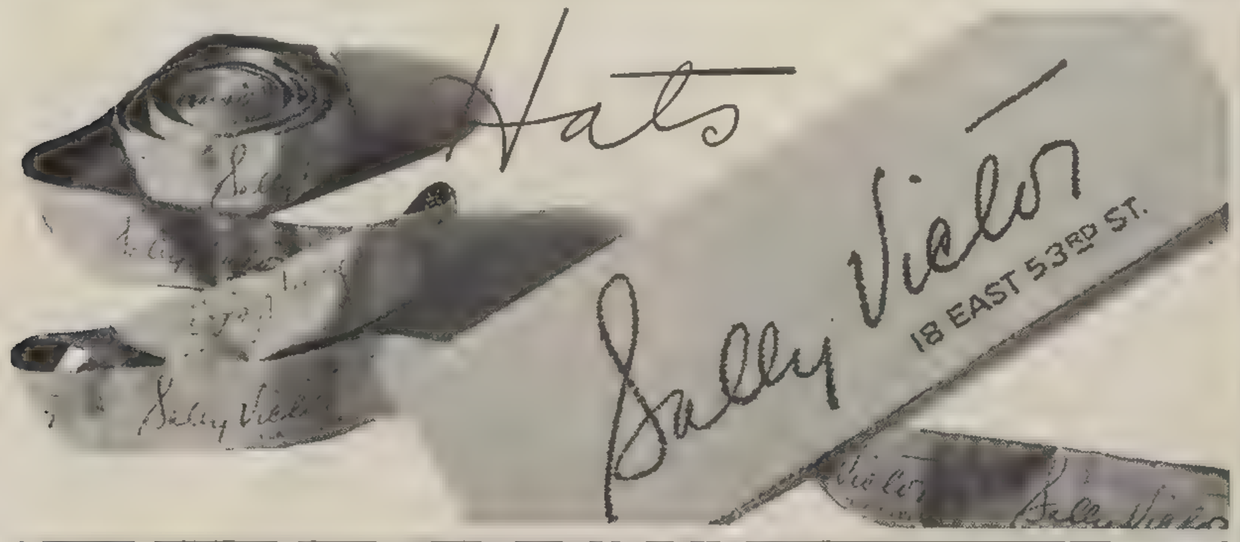

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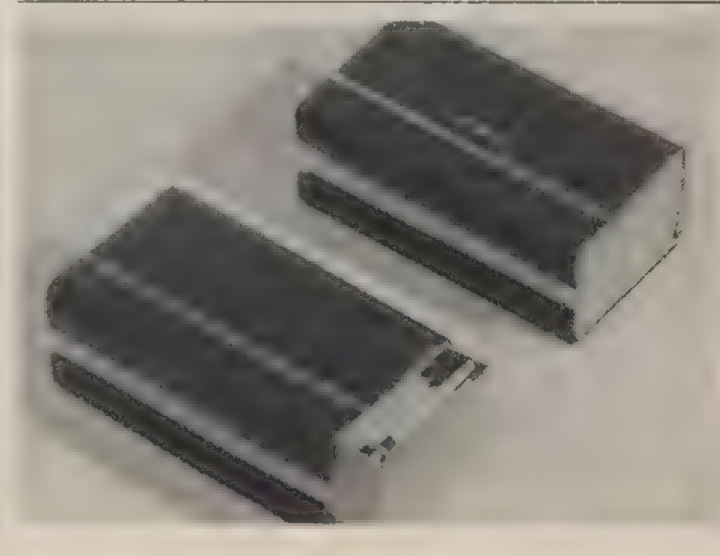

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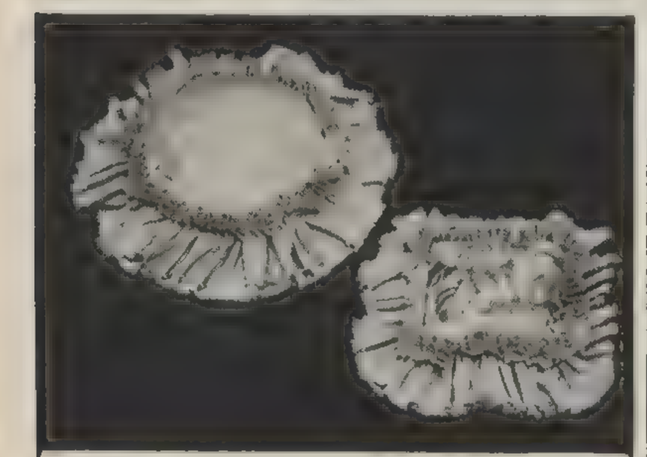

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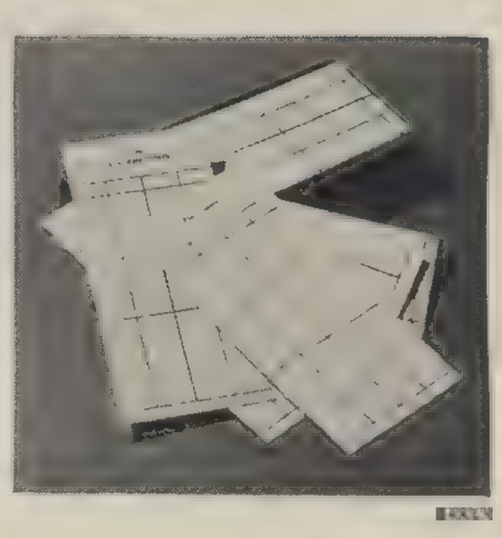

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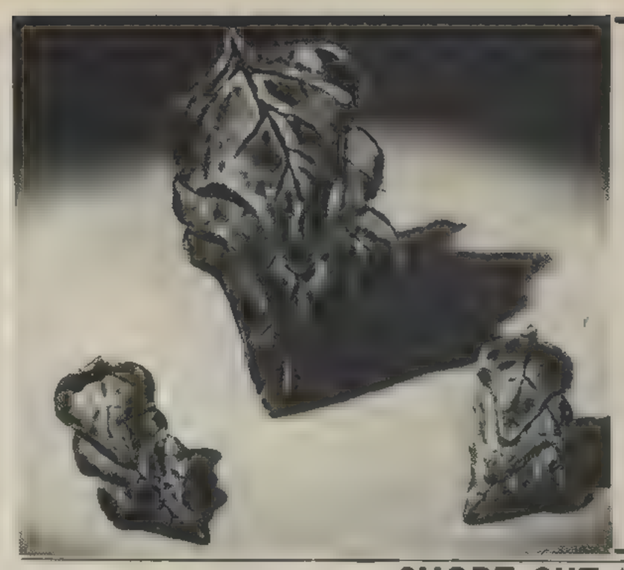

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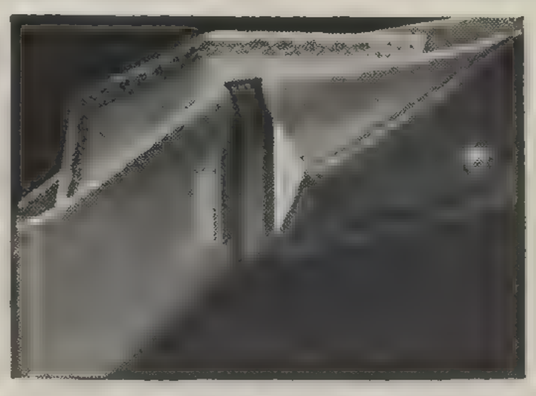

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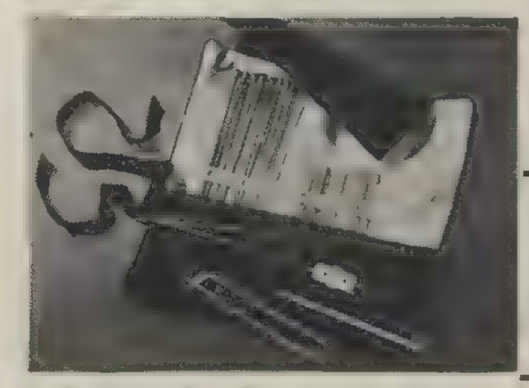

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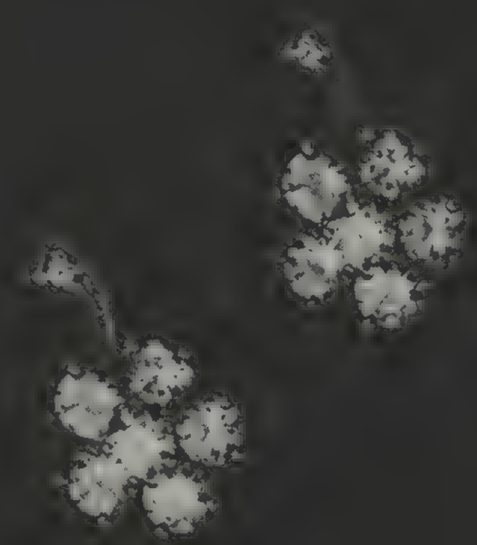

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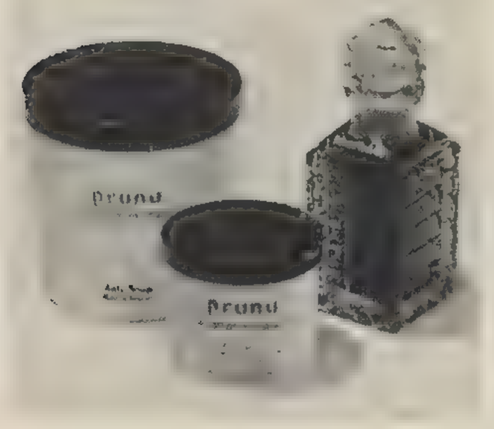

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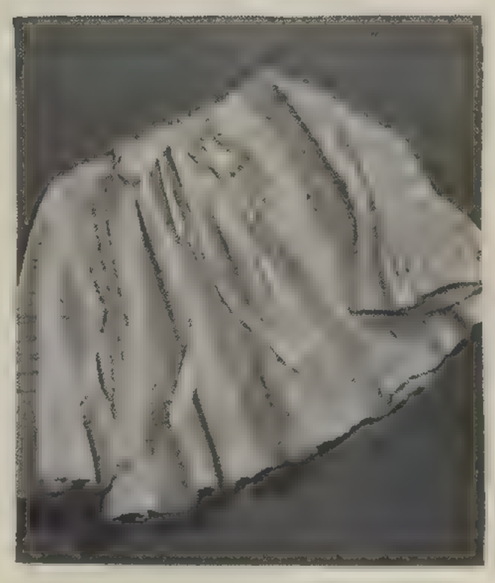

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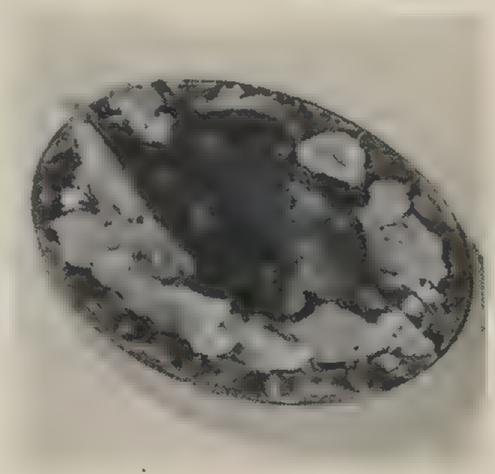

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VOGUE *incorporating Vanity Fair is published twice a month*

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BLUMENFELD

COVER: *Across the face of beauty is the shadow of a man...even a man across the sea. His influence keeps her heart warm...her eyes bright. Against The Day of his return, she is her beauty's guardian.*
• *Aquamarine and diamond earrings from Tiffany.*

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New clothes need a figure

Which is not to say that clothes need a figure as they have never before needed one; to assume blithely that the figure has been in retirement until this very minute. Certainly, Eve's fig-leaf was as trying as any costume yet devised. And it is a fact that all clothes, in all times, have called for a figure somewhere. But—and this is the point—the clothes of 1944-'45 need a figure everywhere. They need a figure in a different way. And the figure in this fashion silhouette includes the head, the posture of the neck; it admits the feet as part of the community—and what fashion points out, the eye will surely seek out.

Photographed opposite is what lies beneath it all. The ideal American figure which the designers have in mind—the kind of stature which visiting Europeans seem to think is an automatic result of being born in this particular sphere. At best, the figure is long. The legs are springy, the hips flat, the neck straight, the shoulders wide. And for this ideal, fashion need not be a camouflage or a corrective; fashion's function here is simply to glorify. But what about being born without a ready-to-wear figure? Then...you'll have to resort to custom-making your figure, a chore in tailoring which only you can do for yourself. And it does take doing.

There is, actually, no such thing as an impossible fashion figure. Bone structure—the basis—is insusceptible to change. But *if* the flesh is neat, even upon bones not-of-your-choosing, there is almost no dress in the world too telling for your figure. The compact, figure-perfect clothes of this year can be for the likes of you. This issue of Vogue goes on to show what fashion will expect of your looks; it gives ways to make your looks conform. The hat, for instance, rules the silhouette. Such an elegant hat that you have pride in its wearing, and pride in your bearing—as you wear it. But you will have no confidence, even in your hat—unless you can stand unclothed before your mirror, and know its reflection is the best *you*, you can achieve. *Definitely*—clothes need a figure!

BLUMENFELD

MORE CLOTHES-NEED-A-FIGURE ➡

Use your head...with the new important hats

The more flamboyant the hat—the more self-contained the coiffure. This year it matters not at all whether the hair is short, long, or medium. What does matter is that it be smooth, and bound in an invisible cage, close to the skull.

Watch your neck...with the new high chokers

Choker necklaces, jewelled dog-collars, muffling stoles, wrapped scarfs, turtle sweaters—1944 fashion closes in around the neck. In order not to be strangled by it all, you need a slim, firm column between your head and shoulders. Good posture is an absolute necessity. Carry your head proudly (the new hats help). And don't neglect the nightly creaming, massage and stimulation of your throat.

Neaten your waist...for the new belt-lines

This part of your anatomy is a specific part of fashion. There is hardly a costume this winter that does not call attention to your neat (we hope!) waist. The newest belts are fur; or are wrapped three times round your circumference; or are paved with pseudo-jewels; or plastered with old coins or eagles or Civil War decorations or—are no belt at all. It stands to reason that you can not go on calling attention to your median line if there isn't much of a line there. Before investing any money in a fabulous jewelled *ceinture* or a mink sash, invest time, trouble, energy (even a few sore spots) in finding the least common denominator for your waistline. For this is one physical attribute subject to change without notice if you ignore it; and, happily, just as subject to change with sufficient attention from you (see the following pages). The waistline is usually the most easily- and quickly-thinned part of the body. Corrective exercises will reduce waist measurements *without a diet,* if you want to lose inches, not pounds.

Look to your legs and feet... for the new skirt-lines

The spare, taut silhouette needs the vault of trim legs and a fine, neat foot. Essential are shoes moulded close to the foot and with no ornament which distracts from the line. And just as essential: your feet and legs must look their infinite best. If sheer stockings are scarce—try a leg make-up with an emollient against chapping. Keep your legs massaged and creamed and, always, hair-free.

BLUMENFELD

New clothes need a figure

For important hats

1. For the forward hat: long hair is piled at the back of the head, the crown is flat.
2. For berets, cloches: the hair is slicked from a low part, and just bent under.
3. For a high, hatty-hat: medium-length hair, rolled back into a French twist.
4. For almost any hat: short hair, cut high in the back. Carry a baby-brush.

1

HAT: SAKS 5TH. COIFFURES: MICHEL OF RUBINSTEIN

For a spirited neck

1. A bandaged scarf; a jewelled "order."
2. Massage with throat-cream nightly.
3. Pat the jaw-line firmly after massage.
4. Posture exercise for a firm neckline: Lie on the floor, knees up. Flatten the spinal column to the floor—from coccyx to skull. Dig your elbows in, and keep them there while you raise your hands *along the floor* to the shoulders.

1

SILVER-GILT PIN: HATTIE CARNEGIE

For a neat waist

1. This white lambskin belt is clasped by a ribboned, mock-jewel sunburst.
2. Lie on your stomach. Snap up your arms and legs. Then relax to the floor.
3. Sit on the floor, legs outstretched and apart. Touch the head to the right knee. Sit up. Repeat with the left knee.
4. Lie on the floor, knees up, arms out. Drop knees to the floor, at the side. Pull them shoulder height along the floor—and then up over the chest. Change sides.

1

MIDTOWN BELT: HENRI BENDEL

For pretty legs, feet

1. An ankle-strapped sandal is foot-revealing. In satiny-black antelope.
2. When you can't find sandal-stockings, use a light-toned leg make-up with an anti-chap emollient in it.
3. If your feet and legs puff up from over-use—relax them with massage. Use a special foot cream and a foot lotion.
4. Sandals make a pedicure essential. Don't just slap on polish—give your toes the identical care your fingers get.

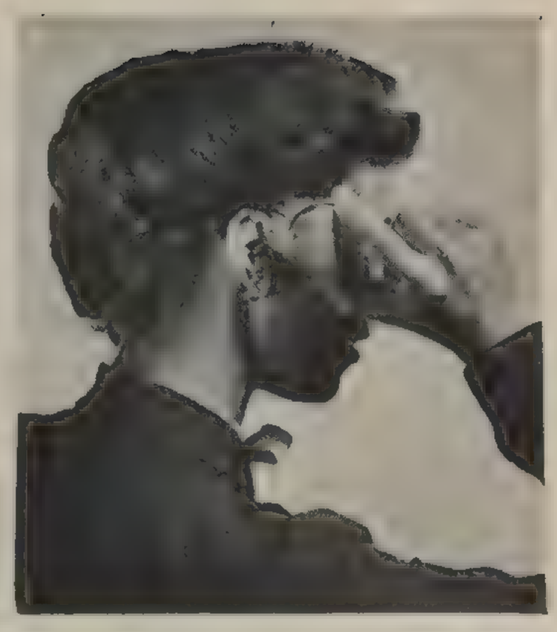
1

SHOES: AT LORD AND TAYLOR

. . . you need a close-to-the-head coiffure

2

3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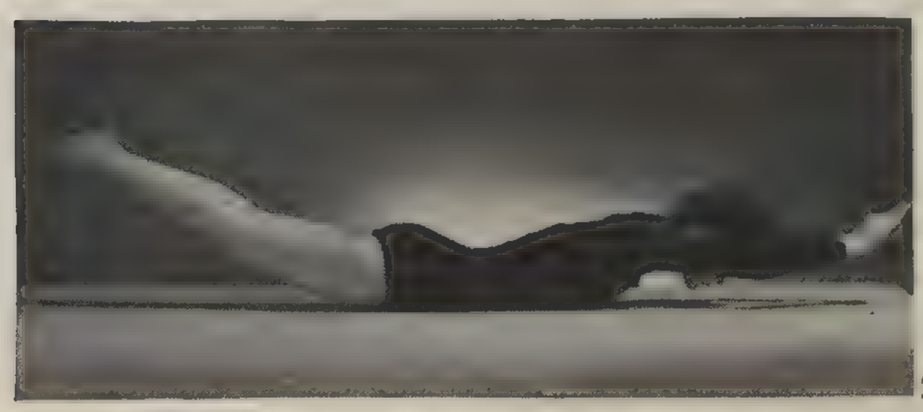
. . . you need care, cream, and a straight spine

2

3

4

. . . you need daily setting-up exercises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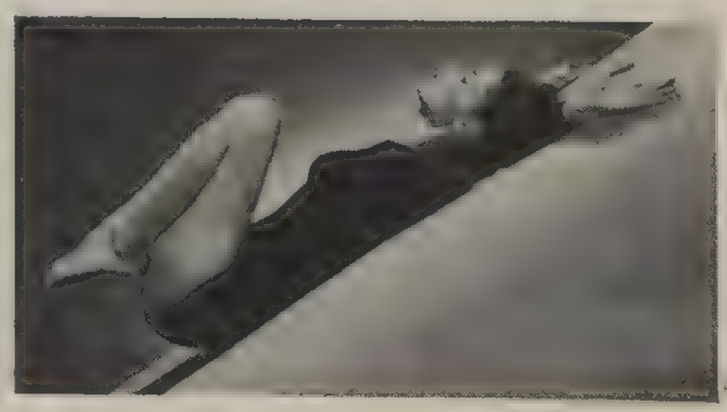

4

. . . you need foot care, foot cosmetics

2

3

4

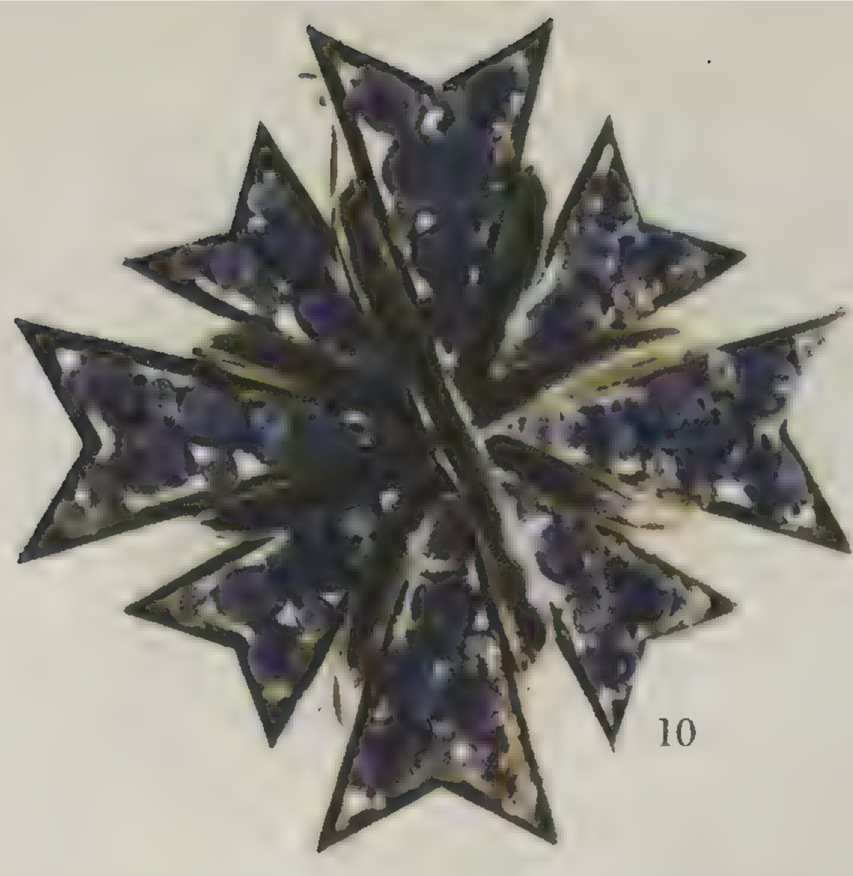
BAKER

The real thing. Diamonds, *above*, in a twinkling line, around the neck of the simplest of black wool dresses; bracelet against bracelet; and as a spray under the eave of a black beret. Diamonds, Tiffany. Beret, Suzanne Remy. *Opposite:* bracelets, massed—magnificence for a costume of deliberate reserve. Sapphires and diamonds, almost invisibly set (in Palladium), from Cartier. Coiffure, Michel of Helena Rubinstein.

Six pages of precious jewels-new ways to wear them

BLUMENFELD

PENN



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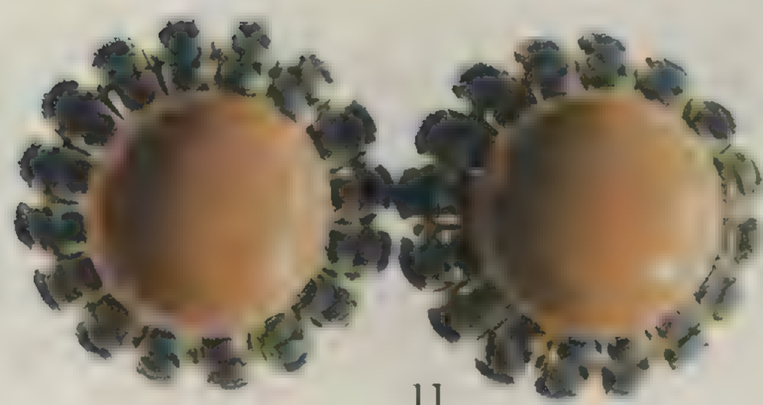
12



11

13

14

15

LIFE-SIZE JEWELS . . . shown large as life and in colour because their size, their colour is significant.

1. Ruby, sapphire, and diamond swirls for your ears. John Rubel.
2. Cabochon emerald hatpin, with a cuff of sapphires. John Rubel.
3. Huge, curving clip of coral, turquoise, and pierced gold. John Rubel.
4. Massive bracelet of emeralds, diamonds. Nadja Buckley, Bonwit Teller.
5. Faceted emerald and diamond star pin of palladium. John Rubel.
6. Huge loop earrings of Ceylon sapphires and gold. Van Cleef & Arpels.
7. Ruby-paved bracelet, hidden setting, diamond clasp. Van Cleef & Arpels.
8. Clip of leaves, square-cut rubies, diamond veins. Van Cleef & Arpels.
9. Yellow sapphire and ruby snowflake pin. Black, Starr & Gorham.
10. "Decoration" clip of carved Oriental sapphires and diamonds. Verdura.
11. Pair of domed coral and turquoise clips on gold. John Rubel.
12. New brushed-gold sunburst, piled with pearls, diamonds. Verdura.
13. Hatpin. A coral balloon on a turquoise umbrella. John Rubel.
14. "Flame" pin of precious topaz, diamonds, pear-shaped ruby. Verdura.
15. Twin carved turtle clips, of emeralds on gold. Nadja Buckley, Bonwit Teller.

EARRINGS AND DOG-COLLAR. On her ears, enormous gold loops of Ceylon sapphires and diamonds. Around her throat, flexible ruff of gold, with a centre of sapphires. Van Cleef & Arpels. Silhouette coiffure, M. Louis.

BLUMENFELD

YOUR ONE NEW JEWEL

EARRINGS. If you could have only one new jewel, the chances are heavily weighted toward earrings. They are the jewel of the hour...whether it is a daylight or bright-night-light hour. They are your head's chief accessory, its most beautiful addenda. They are colourful as never before. And so huge that last year's biggest earrings look middle-sized. This year, even in the day, you might wear the big loops of Ceylon sapphires across the page. Or a clump of paved diamonds laced with gold bands. Or the centrifugal swirl of rubies and sapphires on the preceding page. Wear them, if they are the clip variety, on your pearls, or on your hat.

COLLARS. If you could have only one new jewel...this winter it might be a dog-collar or a necklace or a flat collar. This is the jewel that is as transforming as a new coiffure. There are many. Many degrees of "dog." Many widths of collar. (There are nine to be seen in this issue.) Some are massive. Some are like a fairy-tale fence marking a false-boundary of décolletage when it is an off-the-shoulder dress. Some lie flat...a handsome, docile collar of gold for tweeds and sweaters. Some cover a high throat-line, like an embroidered collar. Some are purposeful neckline-fillers. Some you build yourself, tangling cultured pearls with other necklaces. Supreme elegance, is one thin band of fire, the line of diamonds on page 110. Some collars are costly. Some cost "nothing." All are Ladies' Aids to elegance.

DECORATION JEWEL. If you could have only one jewel, it might be a decoration, an order, or a jewel that is a modern translation of one. Some piece that is yours alone...the centre of interest of an entire costume. The splendid sunburst of gold and heaped-up pearls on page 112. Or a big enameled medallion set with old rose diamonds. Wear these with ribbons. On a ribbon necklace. Pinned at the waist from a ribbon which might strike diagonally across a jumper. Or wear one over your heart.

BRACELETS. If you could have only one jewel, it might be a bracelet (or bracelets); it might be a wristful of antique chains, or a mass of precious stones in mauves and pinks set with a minimum of metal showing, and worn with no other ornament, as on page 111. It might be a six-inch cuff of metal with tiny chains hanging like a draped curtain. It might be narrow bracelets of diamonds set single-file. Or bracelets that are scrolled gold wire, catching diamonds in their loops. Or it might be a wide, flat bracelet of tiny square-cut rubies set like checked-off graph paper. *(Continued on page 190)*

CECIL BEATON

MAINBOCHER LOOK, 1944. Understated as usual—but every understatement underscored with a new idea. ABOVE. New—the flat fur banding (mink) on the slightly Graustarkian, black crêpe jacket, straight, narrow, worn over simple crêpe dress. OPPOSITE. New and never-before—fur lining (chinchilla rabbit) for a jersey coat. Collarless, narrow, whitish-grey, over a black wool dress. OPPOSITE (in background). New—the bright sewed-in sash and jewellery...red taffeta with gold embroidery on a thin black wool dress.

FIRST HAT FROM FREE PARIS

A new turban from Schiaparelli's house in Paris, here worn by Schiaparelli herself

CECIL BEATON

When U.S. Army Captain Sidney Williams, now with the A.E.F. in France, sent a hat from Paris to his pretty wife in Philadelphia, little did he know that he had "made an epoch." For it was the first hat to arrive in America from Free Paris. Mrs. Williams took it to the shop of Nan Duskin, Miss Duskin showed it to Vogue. The hat was from the shop of Schiaparelli in Paris, (still functioning, although Madame Schiaparelli has been in America since 1940); so we asked her to be photographed in the hat...a striped surah turban in the pink she made famous. (There are two ways of wearing it, in the small picture it is shown worn at another angle.) The hat is now being copied to order at Nan Duskin, Philadelphia.

Molyneux fashions in Paris and London

Molyneux's two-duty dress. Long skirt (left) becomes short skirt (right) by simply buttoning the hem under in Zouave manner. Black satin skirt, pale pink satin blouse

SKETCHES BY BLOSSAC

MORE PARIS

Paris fashions

(Above) BALENCIAGA'S mannequins all wear their hair dressed in this original way— high braided chignons done by Guillaume

(Left) PIGUET'S "Canadienne" suit with its jacket tightly belted at waist. Paulette's grey felt hat

PAQUIN (above) does a slim black wool dress with bodice blossoming out around shoulders— achieved by horizontal and vertical pleats

Hellstern beige suède, brown kid

LEE MILLER

Hermès red canvas and calf bag

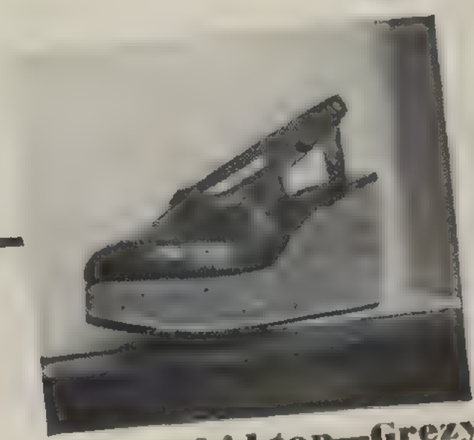
SKETCHES BY BLOSSAC

(Above) MARCEL ROCHAS—dress with tiered skirt flaring out at one side.

(Right) MAGGY ROUFF—interesting double waist and leather clasps on pale blue wool.

(Left) LANVIN—ample, loose coat of black woollen worked with crescent-like insertions.

LEE MILLER



Cork platform, kid top—Grezy

Felt and calf bag—Modell

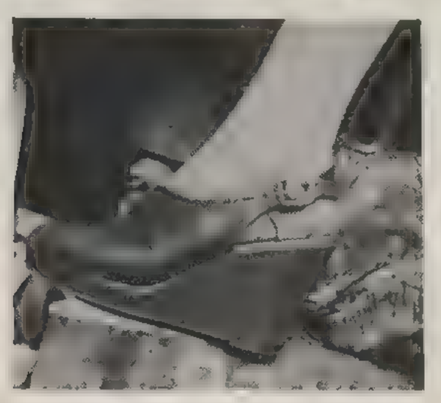
MORE PARIS ➡

Paris fashions

SCHIAPARELLI
(the two above)
Loose coat of cream wool with pleats giving emphasis to the shoulders.
Coat-dress of blue wool, with youthful slim waist and slightly flared skirt. Schiaparelli jersey turban and felt beret.

LEE MILLER

Platforms—all over Paris



Platforms—garnet-red kid

PIGUET (left) emphasizes hips with this tied drapery, while keeping the rest of the silhouette slim

When electricity in Paris gave out, hairdresser Gervais ran his hair-drying machines with bicycles

Clever hairdresser, Gervais

LEE MILLER

Hair drying by French ingenuity—see below.

In the basement, bicyclists pump up the hot air

Paris had practically no electricity during the Occupation. There was no coal to make it. And current for such things as hair-drying machines was non-existent. Girls sat hours in the sun (if any) to dry their hair, or went out with damp hair—usually winding up with neuralgia.

But one inventive Paris hairdresser found a way out. You see him at the top of this page..Gervais, who became the star turn of coiffure designing because he was the one hairdresser in all Paris who could dry hair. He rigged his drying machines to stove pipes which pass through a furnace heated by fans turned by relay teams of boys riding a stationary tandem bicycle in the basement. You see them pedalling away at the left—covering 320 kilometres a day and drying about half that many heads.

PARIS

GABRIELLE

GERMAINE LEGROUX

PAULETTE

ROSE DESCAT

MILLINERS AT WORK

Making first hats since Liberation Day

Legroux's high satin turban

Paulette's feather scarf-hat

Nano's black lace, beige felt

Gabrielle's fur and flowers

LEE MILLER

SUZY

LUCIENNE OF REBOUX

HIGH HAT RESISTANCE... by Carmel Benito

[EDITOR'S NOTE: *Carmel Benito is the nineteen-year-old daughter of Edouard Benito, well-known Paris fashion artist, whose drawings appeared in Vogue for many years. Miss Benito has been apprenticed* chez *Reboux, and is now working with the Paris editor of Vogue.*]

"What has life in Paris been like during the last four years?" Those famous hats tell the story as well as anything. They show how we had to make do, tell how we sharpened our wits. Felt gave out, so we made hats from chiffon. No more chiffon—all right, take straw. No more straw—very well, braided paper. Only one yard of fabric was allowed for a beret, turban, or sailor. So we mixed beret, turban, and sailor together and used three yards for one hat. That helped offset figures that were getting thinner, thinner at the same time that spirits were falling lower. Hats rose to bewildering heights. When hungry, we made pastry-coloured hats covered with birds, fruits, berries. You see, hats have been a sort of contest between French imagination and German regulation. *(Cont'd on page 172)*

Crowninshield

A litter of literary cubs; pictured long, long ago. At left: Edmund Wilson and Elinor Wylie. At right: Edna Millay and Alexander Woollcott. In the centre: Crowninshield

[EDITOR'S NOTE: *The author of this piece—really a continuation of his article in our September 15 issue—was for twenty-two years the Editor of* Vanity Fair, *the magazine which, in 1936, was merged with Vogue. Among the writers who, during his tenure of office, began their magazine careers in* Vanity Fair's *pages, were Hendrik Van Loon, Anita Loos, Heywood Broun, Donald Ogden Stewart, Margaret Case Harriman, Corey Ford, Mildred Cram, Scott Fitzgerald, Walter Winchell, John Peale Bishop, John Dos Passos, E. E. Cummings, Paul Gallico, Ogden Nash, Nancy Hale, Richard Sherman, Allan Seager, and Clare Boothe—seven of them having been members of the editorial staff.*]

A MONTH ago, in these pages, I outlined certain unpredictable goings-on among the youthful editorial staff of *Vanity Fair*—specifically, Robert Benchley, P. G. Wodehouse, Robert E. Sherwood, and Dorothy Parker—during the run of the first World War. But I was perhaps remiss in failing to speak of Dorothy Parker's first attempt to bring solace to her co-workers in our literary vineyard.

At the beginning of the war, Condé Nast had found, in Albert Lee, a publishing adviser of proved ability. Mr. Lee kept an enormous map of the European fighting front over his desk, with an assortment of different coloured pins to represent the soldiers of the various armies. He spent hours in altering their day-by-day position and, since Mrs. Parker—or Dorothy Rothschild, as that was then her name—was a quiet, thoughtful young woman with but little in her life, she took pains, every morning, to arrive at the office in advance of Mr. Lee and remove his pins from the map and stick them in again purely as her vagrant fancy suggested. Then Mr. Lee would come in and go to his map—with his morning newspaper in hand—in order to bring his lines up to date.

Mrs. Parker, in recalling her tactical direction of the Allied armies, has reminded me that Mr. Lee, "finding his soldiers all loused up, overnight, never failed to go crazy. It was," she added, "a considerable hardship for me to get up in time to be at the office so early, and after all, it didn't do any harm since Mr. Lee became convinced that it was all the work of a German spy in the Vogue organization (out to 'get' him because of his various patriotic activities) and that made him feel heroic and excited and noble. And, anyway, I didn't have much in my life."

When, somewhat later—in 1920—Mrs. Parker had become the Dramatic Critic of *Vanity Fair*, she brought me a manuscript of which she thought more than well. The piece—a burlesque biography of an imaginary man of letters—was so brilliant a satire on the literary memoirs of the 'Nineties, that I called up its author begging him to drop in and meet Mrs. Parker and the rest of the staff, a request which resulted in a visit from a youth, apparently not over eighteen, who looked for all the world like an ordained and fully accredited acolyte.

Within a year's time the young man (who, actually, had graduated from Princeton, enlisted in the war, and worked for two years in a military hospital unit) had become Managing Editor of the magazine. In a very short while, too, he was introducing American readers to various æsthetic upheavals in Europe; to the work of Eugène Brieux, and Sigmund Freud, and to such writers as Gertrude Stein,

in the cubs' den (part 2)

The second of three articles; this one concerned with Edna Millay, Alexander Woollcott, Elinor Wylie, and Edmund Wilson

Marcel Proust, T. S. Eliot, Henri Bergson, Jean Cocteau, and a galaxy of similar pioneers, all of whom were then practically unknown in America.

The young man, as our more discerning readers may have guessed, was Edmund Wilson, the author who, a little less than a year ago—or twenty-three years after his *Vanity Fair* book reviews had shown him to be a critic of the first order—succeeded Clifton Fadiman as the literary critic of *The New Yorker*.

Notwithstanding the fact that he was more than twenty years my junior and had written none of the fourteen books which have since flowed from his pen, I always regarded him with a certain degree of awe, a feeling inspired, perhaps, by his extraordinary fund of knowledge, his gift for writing poetry, his mastery of four languages (Russian has lately been added to them), and his apparent familiarity with all the metaphysical arcana of the world.

But the young savant had weaker, or more human qualities, as well; among them a penchant for charades, a divertissement in which the office engaged on rainy days. He had, too, a pleasant sense of humour, and an easy style in writing French prose. But, as I remember, he was never willing to participate in an office ritual known as *The Rape of the Sabines*, which was indulged in by the other men on the staff—with occasional outside help from Rockwell Kent, Hugh Walpole, and other habitual visitors to the office.

The precise order of the ritual involved, first, making a concerted charge on the more amenable young ladies in the office; second, lifting them to our shoulders and dashing about with them (however protesting) and, finally, depositing them on our loftiest filing cabinets or cupboards. The practice was only discontinued because John Peale Bishop—a brilliant young writer and poet (and Wilson's editorial assistant) dislocated a shoulder in raising Jeanne Ballot—a charming French girl of the petite, or *mignonne* species—to the top of a six-foot closet.

During Wilson's tenure of office, when he was seldom called anything but "Bunny," he gave an accelerated life to the magazine—since a youthful spirit in it was what we were after—by aiding us in corralling such young authors as Scott Fitzgerald, Donald Ogden Stewart, John Dos Passos, E. E. Cummings, John Peale Bishop, and many others as well, all of them men still in their twenties, and, consequently, but negligibly known.

The scheme, of course, was to mix the established writers with the neophytes, with the result that, in a single number (the issue for May, 1923) there were contributions by Gilbert K. Chesterton, H. W. Van Loon, Gilbert Cannan, Paul Géraldy, Stephen Leacock, Paul Morand, Stark Young, Walter Lippmann, Llewelyn Powys, and Richard LeGallienne, along with ten other pieces by writers like John Peale Bishop, Elinor Wylie, Jean Cocteau, Edna St. Vincent Millay, Max Jacob, Dorothy Richardson, Philip Guedalla, Edmund Wilson, Alexander Woollcott, and Aldous Huxley, the latter a budding genius who was later to join our Condé Nast editorial forces in London.

ALDOUS HUXLEY. In 1922, when Aldous Huxley was a tall, stooping, bushy-haired, and delicate young man in his twenties—I was so struck by *Crome Yellow*, which had just been published in England, that I arranged for further contributions by him which, in turn, despite his ill health and failing eyesight, led to a long editorial relationship in the course of which we must have published fifty or more of his critical pieces.

As an example of his skill in satirical attack, I remember a caption of his which, without his name, appeared in *Vanity Fair* under an almost *too* charming photograph of the Prince of Wales.

"Who would suppose," the caption read, "on encountering this delicate, nay, positively feminine, physiognomy—that its owner was possessed of a fortitude and endurance unexampled in human history? Probably, *no one*. Yet statistics prove that His (apparently) Fragile Royal Highness has survived 2,754,911 snapshots and 15,450,217 feet of newsreel pictures (single print, excluding duplicates), that he has officially laid 7,003 cornerstones and fallen off his horse no less than 2,431 times; that (even worse) he has been proposed to by 4,187 young ladies and has kissed, at various moments, 1,791 babies and 2,329 engaging blondes; that he has quaffed, in toasts, precisely 19,218 quarts of champagne and—finally—that he has travelled eleven times around the world in 1,819 uniforms and 3,601 assorted hats. Besides such super-heroic accomplishments, do not the mythological exploits of Hercules pale into insignificance? Rath-er! Then let us line up all the camera men and cry: Long live Edward Albert! Hats off, America, to the Indestructible Dancing Drinking Tumbling Kissing Walking Talking and Sleeping (but NOT Marrying) Doll of the British Empire!"

A little after establishing our entente with Huxley, a young girl with an extremely pretty face, distinguished hair-do, two strands of pearls—indubitably authentic—and a white *boutonnière* pinned to her tailor-made coat, called at the *Vanity Fair* office in the hope of securing a job.

Since she brought me a letter from Frank Case, an old friend of mine, in which he explained that the child *might* have a talent for writing, despite the fact that she had only recently returned from a "finishing" school in France, there seemed to be nothing to do—especially as she chanced to be Mr. Case's daughter and a breathing image of young Tallulah Bankhead—but engage her.

I immediately set about the task of breaking down in her what seemed an inordinate modesty about her own writings, with the result that we were soon publishing a series of highly polished little gems which were at first signed *Margaret Case* and, later, *Margaret Case Morgan*. (That, of course, was long before the name Harriman had appeared as a *panache* to her signature on the masterly and, let us hope, interminable "Profiles," which, for eleven years, she has been writing for *The New Yorker*.)

Her first assignment with us was a double one—to prepare and write theatrical *(Continued on page 157)*

HUDSON SEAL* IS NEWS AGAIN

Hudson Seal accessories—big black blocks of shining fur. New way to use this back-again favourite; new authority for a slim, under-stated costume. Above: small, close cape of Hudson Seal (Hollander dyed muskrat). Bonwit Teller

*HOLLANDER DYED MUSKRAT

Hudson Seal accessories—big, black blocks of shining fur. New black, new accent for a furless costume. Above: chéchia; suède gloves, fur cuffs; huge fur double bag by Koret. All Hudson Seal (Hollander dyed muskrat). Bonwit Teller

What makes a woman a fascinator?

Something of the heart, a touch of spirit, and something still unknown; these three plus . . .

By Bertrand Russell

[EDITOR'S NOTE: *Bertrand Russell, distinguished British philosopher, wit and scientist, recently returned to England to take up his duties as a Fellow at Trinity College, Cambridge.*]

EVERY human being possessed of normal vitality wishes to be attractive to the opposite sex. What makes men attractive, it is for women to say; but as to what makes women attractive, men are the authority. Like most men, I have experienced the emotions concerned in degrees varying from the minimum to the maximum, and though some might expect my tastes to be peculiar, observation of other men has not led me to think so. It has led me, however, to the belief than many women are mistaken as to the characteristics that men find irresistible, chiefly because they do not sufficiently distinguish between the charms that produce a casual and fleeting impression and those that enslave a man for life.

> *"I did but see her passing by,*
> *And yet I love her till I die,"*

says the poet. The quality that this lady must have possessed is the quality of which I wish to speak —and let no reader suppose that it exists only in the imagination of poets.

I have lectured in universities to large classes, half female; almost all of the female half were charming, and on a desert island any one of them would have been completely satisfactory. But the bewildered male, confronted with two hundred of them, does not know which to choose; if the biological urge bade him to select one, he knows that any of the other hundred and ninety-nine would have done equally well. This is not the feeling of which poets write. In a rich society, compliance with the advice of advertisers of cosmetic products may be regarded as an entrance fee for the race, but it is in no sense a guarantee of coming in first, and it cannot be, since it only recommends what all can do.

Most girls, from a lack of self-confidence, aim at being as like other girls as possible. This is a mistake. They should ponder Charles Darwin's story of the strange hen. He had a number of cocks and hens, all of one variety; one day he introduced a hen of a different breed. All the cocks, with one accord, abandoned their legitimate harems, and fought for the hen that had individuality. The deserted wives, who had no doubt unanimously followed the best advice on feminine charm, were left high and dry. The moral of this sad story is not hard to draw.

The women for whom men feel a life-long passion, and who rouse the sleeping poet that exists in most of us, have in them something rare and exceptional, something irreplaceable and unique, something that the lover feels to be important, as life and death, the sea and the stars, are important. What gives some women this glory?

Beauty is, of course, the most obvious qualification, though some women possessed of fascination are positively ugly. The beauty required is the very antithesis of prettiness; prettiness positively prevents a woman from becoming the object of a really serious passion. Great beauty—the sort that is comparable to that of poetry or music—is always intermittent; a woman whose beauty is invariably the same is uninteresting. The beauty that makes a great man greater and a lesser man a slave is the sort that comes and goes, like a gleam of sun on a stormy day, suggesting a vision of a magic world through a rarely unshuttered window. Sensibility to this kind of beauty, like sensibility to art, is part of the equipment of a complete human being, and the love inspired by it has a quality to which other loves rarely attain.

Another quality, as important as beauty, is vitality of a certain sort. I emphatically do not mean a habit of jumping about and exclaiming, and professing on trivial occasions an amount of insincere emotion which is obviously beyond what can be genuinely felt. Nothing is more fatiguing than this kind of sham vitality, by means of which some misguided women hope to make themselves charming. What I am thinking of is the kind of thing that makes it possible to feel a genuine delight in many things, and a multitude of eager desires. To find the *(Continued on page 175)*

JEWELS FOR TWEEDS, opposite. Coil of gold with a heart of rubies and diamonds for earrings. The flat collar of gold clipped with a burst of rubies. The suit: caramel wool jacket, revered in black velvet, black skirt, sweater. Jewels and suit, Bergdorf Goodman originals.

RAWLINGS

COLLECTION PIECES. Chin-high necklines on these simple, beautiful day clothes. All made-to-order originals.

First. Champagne wool jersey dress with draped high neck. Widish sleeves that give a special ease to the silhouette. Henri Bendel original.

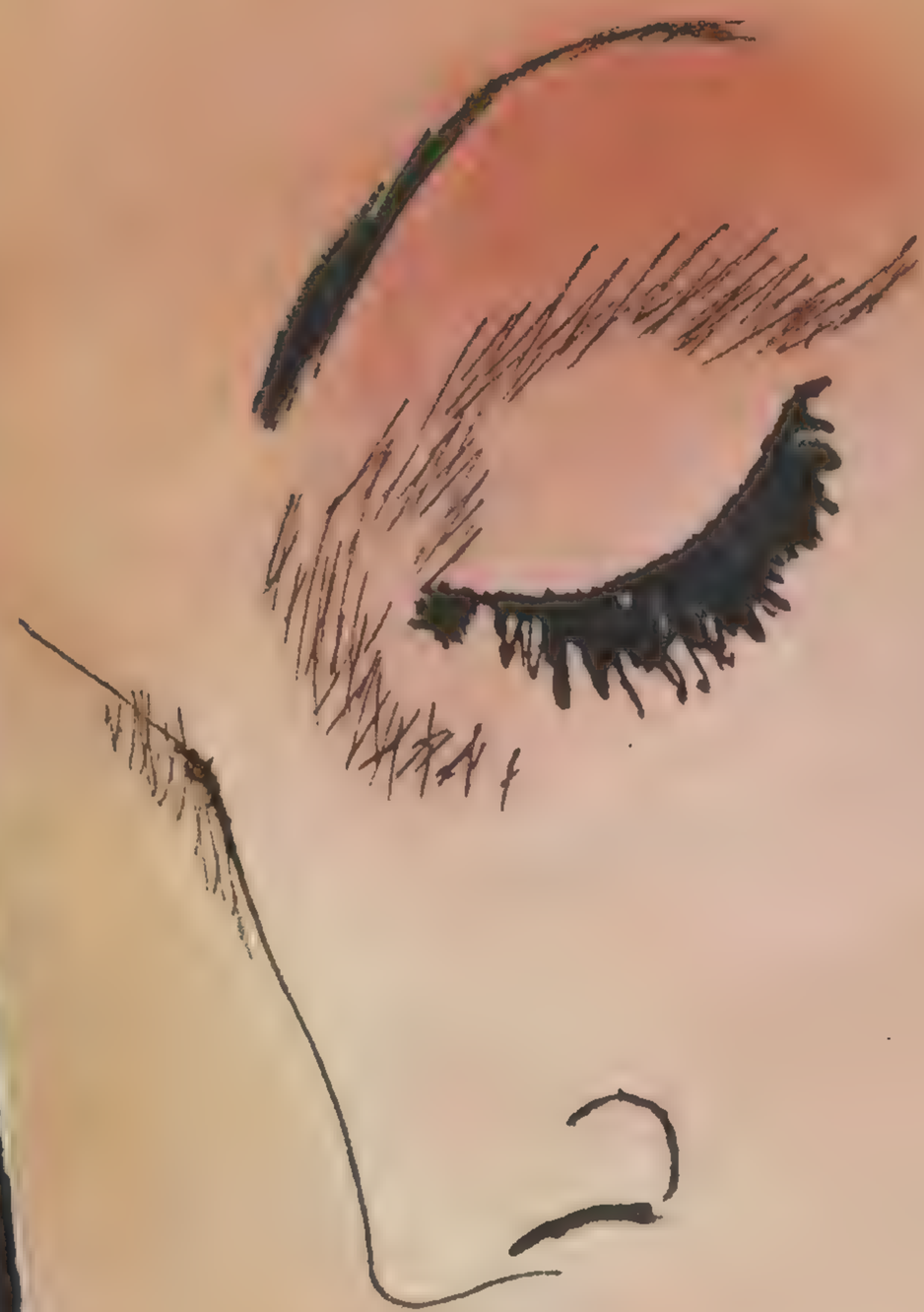
Second. The new bright blue, Ducharne's Sorrento blue wool, in a soft dress with a cravat-high bow, loose sleeves. Henri Bendel original.

Third. Beige box suit, buttons over the shoulder-blade. Falls straight from its choker-filled neckline. Rayon crêpe. Hattie Carnegie original.

Fourth. Brown wool princesse costume-suit. Sloping unpadded shoulders. Little waist. Mink cuffs, mink-tied toque. Hattie Carnegie original.

Chooses her mascara to

Tints a pale



Offsets circles, using rouge

Uses 2

A SELF-MADE WOMAN

suit her hair

Opposite left. No reason in the world to take your eye-lashes as they come—not when mascara is made in wonderful *off*-colours, to soften and warm your eyes. Using hair shades as a key, we worked out this colour scheme: blue-green mascara for light-brown or blue-black hair. Amber—light enough for red or ash-blonde hair. Purple—for iron-grey, blue-grey, or pale taffy hair. Try blue-back, clear green, and other unusual mascara shades. Try matching your *hat* with mascara. *Right.* Here's suds in your...hair. As a final rinse for your shampoo, use beer. Genuine drinking beer. The idea is, it leaves your hair more manageable, gives it body, acts as a lacquer—of all things!

face rosy-pink

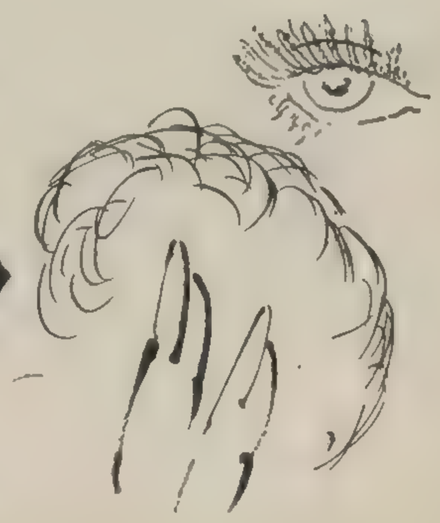
Opposite left. A pink complexion is a sign of youth, a flush of excitement, a glow of health—or something you ran up at home, yourself. A clear liquid tint that you brush on with a pad of cotton underneath your make-up is the most immediately-effective pink-complexion we know. This is heartily recommended for complexions that have become yellow-beige after tan; that are anæmically-white; that are pale-and-freckled. If you don't need such a drastic measure, you can use pinkish foundations plus pinkish powders to erase that stark weary look. You don't have to bide by your natural face colouring. Buy your foundations and powders not to match you—but what you'd like to be.

as eye shadow

Opposite left. Consistent circles under the eyes really constitute a medical problem, therefore the man to see is your doctor. But when shadowed eyes are a sometimes-thing, you can feign eight hours of sleep via make-up. Blank out the darkness underneath the eyes with opaque make-up foundation. Above the eye (see drawing), use pink cream rouge as eye-shadow. Blend it as you would blend eye-shadow. *Right.* If your skin has expression lines, and *isn't* young and taut, here's how to use cake foundation successfully. Spread the skin with thumb and forefinger, apply the foundation with wet cotton. Hold the skin taut until the make-up has dried. Then buff down the excess.

eyebrow pencils

Opposite left. Two eyebrow pencils are better than one if you want to achieve the un-even look that is a quality of natural hair-colouring. Use brown and black pencils in short, swift strokes both to darken the brow that's there and to fake-in the part that isn't there. Because the pencils are actually tubes of grease, use razors to sharpen the points. *Right.* If your lashes are sparse, few and far between, or just plain not long enough to flutter convincingly, you can make them *look* thicker. Dust them with powder before you stroke on mascara. The combination gives them a feathery look—long and thick enough to bat. Oh...and when you dust on the powder, better half-shut your eyes.



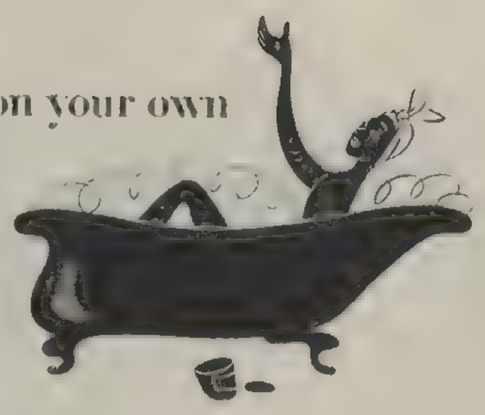
Care of the COMPLEXION

Here are four salon specialties to do on your own

Cold hands can warm your beauty—ever know that? Before you pat on a night cream, dip your fingers in a bowl of ice cubes (re-dip, every third or so stroke). This chills the cream, causes it to "set" and gives your skin a double-take: the benefit of lubrication plus a firming masque.
P.S. Just an old facial salon custom...and good!

To get up the steam that opens your pores, that loosens the you-know-whats clogging your skin, duke up a tent like this one and spend a few minutes over a steaming pot of herb tea. When you're sure that you've had enough, stay a little longer. Then, using a clean linen cloth, press under the blackhead area and out, rolling the sides of the pads of your fingers.

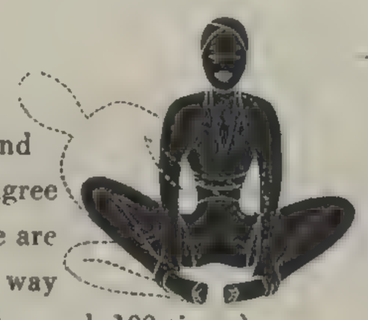
Your throat ends where your dress begins, which is quite a bit of throat, what with low-cut dinner clothes. The skin across your chest needs the cream-diet that your face calls for, so...begin the creaming 'way down there and scoop it diagonally across the chest and on up to your chin—helps smooth and firm.



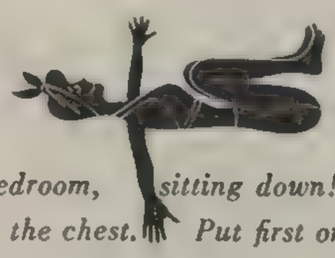
That fresh, rested glow you carry home on your face from a salon facial—can be whipped up at home if need be. And cold, plus end-of-the-day weariness, often combine to make a deathly pallor just about the time you start dressing for the evening. So: run a warm tub while you cleanse your face. Then smooth on a stimulating cream. Lie in the tub for about fifteen minutes. The bath-heat helps to stimulate.

Care of the FIGURE

Three exercises for your hips...and a quick diet

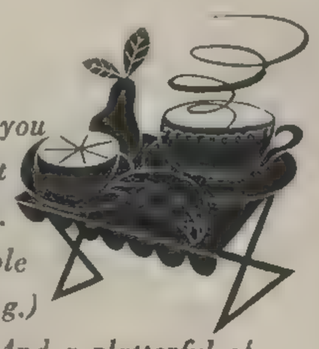


Dress designers and biology often disagree about hip-size. Here are three exercises by way of rapprochement (try each 100 times). *Above:* Sit on the floor, hands clasped around the ankles. Roll side to side.



Above left: Scoot about your bedroom, sitting down! Clasp the hands, elbows out, in front of the chest. Put first one foot, then the other ahead, coming down on the hip hard.
Above right: Lie on the floor, arms outstretched. Raise the knees over the abdomen. Touch the bent knees to the floor on the right side then left. Keep the shoulders pinned close to the floor.

Food puts on pounds. This dreary little fact goes ignored in favour of other scapegoats like My Glands, and After the Baby Came. Rubbish! If you're overweight, see a doctor. But here's a fun-diet for a few days on, a few pounds off:



For breakfast: Eat three whole fruits that you really like. And accompany them with a hot drink. For lunch: A big bowl of vegetable soup. And an out-size plate heaped with a raw vegetable salad. (Use lemon juice instead of oil-dressing.) For dinner: A huge glass of vegetable juice. And a platterful of fresh fruit salad. (Think of all the red points you'll garner!)

The gala little gimmick in this régime: you eat these prescribed meals—and *if* there's any room left *after*, you can take a bit of something else. Bet you won't! But it's a nice mirage to start out with. Just knowing you can eat more stops you.

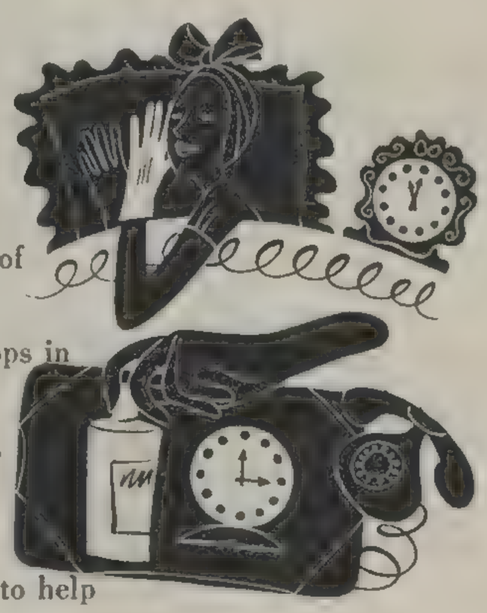
Care of HANDS

All about complexion...something about make-up

Get out of the red-red groove for a change. Ask your manicurist to make up your fingernails in the same shade of supercharged pink that (we hope) you sometimes wear on your lips. Not a *bit* sissy—this pink is a pink of a different colour, brilliant and electric.

What goes on here should go on regularly. It's a hand massage to improve your skin-tone. First, smooth on a lanolated cream or lotion as you would smooth on a too-tight kid glove—finger by finger. This reduces the puffiness that's apt to gather around the knuckles. Then, in a whirling motion, work the cream into each finger, from nail to palm.

There are three types of hand cosmetics and each has a specific mission: lanolated cream or lotion is a hell-for-leather softener. Non-oily lotion—a temporary smoothness. Chalky cream—a superficial finish. See?



Put up your dukes (for the night) in a coat of lanolin cream and an overcoat of cotton gloves to ward off a tendency to parch. Keep props in the drawer of your night-table, so that if you forget... And keep a bottle of smoothing lotion wherever you work, office or canteen, to help your hands when *you're* helping... lotion mends the ways of harsh public-dispenser soap.

Remember: Lady Macbeth fidgets are a give-away of your nerves. Quiet hands calm you—and your public.

BEAUTY NEWS

From our little-known-facts department

Have you tried a liquid-emulsion cleanser yet? Very handy for quick re-makeups during the day. Leaves your skin non-oily as well as freshly-clean.

If your complexion is middle-aging, try one of the hormone creams. Use it faithfully, daily, for two months before you judge results—which are often excellent!

Massage the *back* of your neck, too. Pick up the skin—as though you had a kitten by the scruff. Helps firm the throat if it has relaxed in front.

Suppose your Armed Force should suddenly get leave? On 24-hour notice? On no notice at all? The big salons can, in one day, take care of you from hair to pedicure—if you have a day. If not: better just acquire the habit of beauty.

You don't have to use the natural shade of your complexion—any more than the natural shade of your lips. Experiment with coloured foundations and powders.

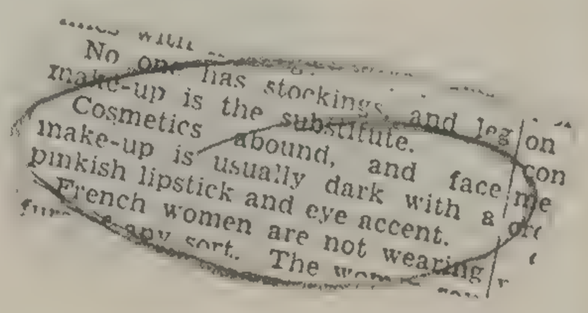
Don't stick to one shade of powder—keep several tones on hand. If they're applied over a foundation—you'll find you can change your complexion to suit most colours—even the "trying".

When your blond hair is looking a touch brassy, ask the hairdresser for a *blue* rinse. Makes it ash-blond, which is more convincing and flattering.

Blackheads? Then get a cream designed to clean them out. And here's a trick: scrape off the cream with a stiff card. This pressure makes the b.h.'s pop.

Some women can't use cream rouge skilfully. That's because they use red rouge, and try to spread it thin enough to look pink. Why not buy a *pink* rouge, then?

Right: Excerpt from the first fashion report out of Free France. Vogue first urged the use of bright pink lipstick August 15th, 1943.



No one has stockings and leg make-up is the substitute. Cosmetics abound, and face make-up is usually dark with a pinkish lipstick and eye accent. French women are not wearing

HILDA SIMMS is the star of a good, clear-cut, sordid drama called "Anna Lucasta." She worked her way through the University of Minnesota; after receiving her B. S. degree, she came to New York. Here she joined the American Negro Theatre, did a stint of writing OWI broadcasts beamed at the Caribbean. *Anna* is her first Broadway part, played with knowledgeable sensitivity.

KARGER

ERIC JOHNSTON, third-term President of the U. S. Chamber of Commerce, author of *America Unlimited* is a happy anomaly: a shrewd American business man, he looks like a movie star, talks like a diplomat, writes like a banker. Mr. Johnston went to Russia last summer, visited restricted areas, talked back to Stalin, returned a booster for U. S.-Soviet relations.

COFFIN

People are talking about...

GJON MILI

DR. PETER GOLDMARK is the inventor of colour television for the Columbia Broadcasting System. Slight, handsome in a bespectacled way, he was born in Budapest, educated at the Universities of Berlin and Vienna. A television authority since 1933, perfectionist Goldmark works unceasingly on this broadcasting poser, developing range and fidelity, cautiously dodging the layman's inevitable "how soon."

CAPTAIN SALLY BAGBY is aide to Lieutenant General Carl Spaatz in London. Tall, dark-haired, and in her twenties, she was one of the first to join the WAC; went overseas as secretary to General Spaatz. Now a full-time aide, she's a one-woman staff, part administrative assistant, part mess sergeant, for the Commander of the U. S. Strategic Air Forces in Europe.

LEE MILLER

VERNON DUKE wrote the music for "Sadie Thompson," clangourous tunes, with lyrics by Howard Dietz, in this first musical version of Somerset Maugham's *Rain.* Russian-born, Duke is now in the Coast Guard; his musical past includes hits like *Taking a Chance on Love,* from "Cabin in the Sky," and more esoteric music like *The Lady with the Chest of Drawers.*

BALKIN

SKETCHES BY CECIL BEATON

CELESTE HOLM is pretty as a paper doll in the new musical hit, "Bloomer Girl." The former Ado Annie of "Oklahoma!" fame, she makes canny use of her small but lilting voice in such skittish tunes as *Right as Rain.* Fresh as a peppermint-stick in hoops and pantaloons designed by Miles White, she is the trump card—blonde, shy but sexy.

A mere SLIP OF A DRESS

A mere slip of a dinner-dress—but not for the unsure ingénue. It's just a beltless casing of quiet glitter. It puts the rest up to you. Yours the grown-up beauty that carries it off—the confident head, the Fine Figure (see page 136 about that). FAR LEFT: Black sequins pave a short sheath of black Enka rayon crêpe. $85. Altman; Marshall Field. SECOND: Gold lamé makes a sleeveless slip. Miss America design. $50. Bloomingdale; Jordan Marsh. THIRD: Pailletted décolletage on black rayon crêpe. About $50. Jay Thorpe; I. Magnin; Himelhoch's. • All these dresses in sizes 10 to 18

In the country: points of interest...

YOUR HEAD
Smooth and sleek under an unfussed grey knit bonnet, with a button-on chin strap.

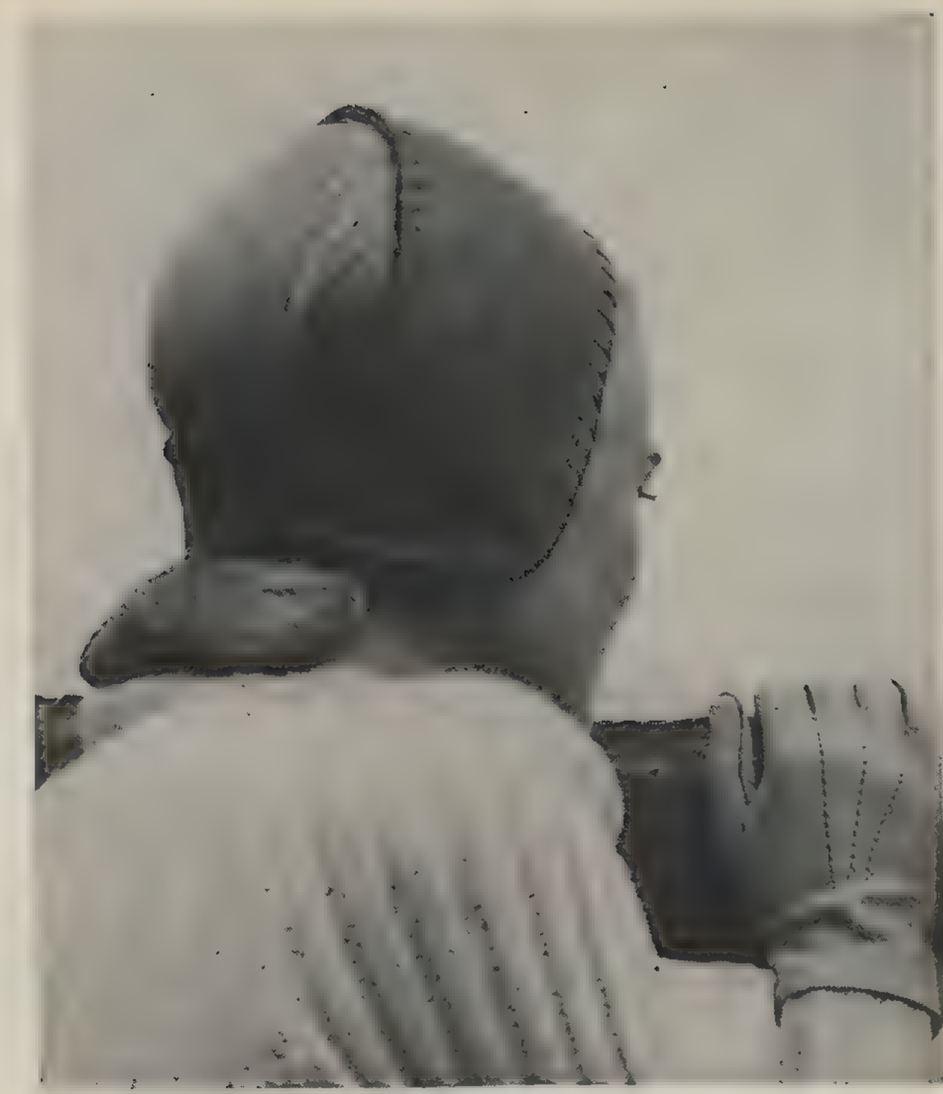
• THE CAP, SALLY VICTOR

YOUR SHOULDER
Strapped in a new way—bag of natural leather and red bridle webbing, slung from the belt.

• THE BAG, PHELPS

YOUR HIP
Accented by buckskin bands, from which swings a black buckskin pouch. Wear-Right gloves.

• THE BAG, PHELPS. THE GLOVES, LORD AND TAYLOR



YOUR HAIR
Locked tight and tidy under a brown leather helmet, open at the top, stitched all round.

• THE CAP, JOHN-FREDERICS

KAY BELL

YOUR WAIST
Cinched with a sturdy pebble-grained cowhide belt. Rectangular military buckle in old brass.

• CALF BAG, JOHN-FREDERICS. BELT, PHELPS

YOUR LEGS
Protected from brambles in high white wool socks. With wedge-soled black calf Joyce play shoes.

• SOCKS, SHOES, LORD & TAYLOR

The tweed suit sort of hat You're wearing intricate turbans this winter, dishes of flowers and plumes. But, with simple tweed suits, you'll often wear a hat that's all fine, unfussed *shape*. First: cloche of port wine velours. Second: claret felt off-the-face cloche. Both, Hattie Carnegie originals.

KAY BELL

Snobs for simplicity—these tweed-suit hats that underline *line*. Arbitrary, handsome as your beau's pre-war Homburg. First: brown felt riding cloche. $8. Second: navy-blue felt Breton. $11. Both hats, Dobbs; Stern's; J. P. Allen; Carson Pirie Scott. Classic Lavando suède gloves: Stern's. Jewels on both pages by Mermod-Jaccard-King.

"Neither too young nor too old"

Delicate line to hew to—clothes with authority that aren't too mature. Clothes with allure that aren't frisky. This is a special year for that kind of fashion: for important hats, for stoles, dog-collars, and for such long dinner-dresses as these:

FIRST SKETCH, RIGHT: slim Ducharne rayon crêpe dinner-dress, with high-tie neckline. Bolero-line indicated by sequins. Sizes 14 to 42.

SECOND RIGHT: Moulded dinner-dress with sleeves of heavy sequinned lace. Wide side sash. Rayon crêpe, 14 to 20. Both, Madame Eta designs. Lord and Taylor; Bonwit Teller, Philadelphia; Kaufmann's.

BELOW: Irene Castle McLaughlin wears a long dinner-dress with wide square neck. Enka rayon crêpe. By Foxbrownie. Lord and Taylor; I. Magnin; William H. Block.

OPPOSITE: Dropped-shoulder dress of black rayon crêpe. Jet-embroidered scarf-into-sleeve. By Samuel Kass. Sizes 10 to 20. Lord and Taylor; Nan Duskin; Frost Brothers.

VOGUE STUDIO

IRENE CASTLE (Mrs. Frederick McLaughlin), 1914 dancing star. Admired for her grace, her Castles-in-the-air chic, her from-the-toes up posture, her slimness, short hair, her perfect wearing of the mode...that seemed especially to belong to her. Here, Irene Castle is to be admired for her grace, her slimness, her wearing of a 1944 mode that seems especially to belong to her.

Irene Castle McLaughlin wears the new-again

long dinner-dress

RAWLINGS

Mrs. Alexander Cochrane Forbes

Through Vogue's needle's eye

Mrs. Alexander Forbes, wife of Navy Lieutenant Commander Alexander Forbes, now overseas, is the mother of two young children, holds a full-time Government job, campaigns—in "spare" hours—for the current National War Fund drive.

One-o'clock-on Dress. Simple night-black crêpe, with beautifully contrived hipline drapery. Design for Dressmaking No. 5322. Sizes 12 to 20 (30 to 38). OPPOSITE: At 8 P.M.: Mrs. Forbes in brocaded satin. Sleeveless, bow-bustle jacket. Round, low décolletage. Design for Dressmaking No. 223. Sizes 12 to 18 (30 to 36)

• For further information, see page 192.

DESIGNS FOR DRESSMAKING

Vogue's JUNIOR

CECIL BEATON

FOR LIST OF

Shirley Temple back in the movies

FASHIONS

Junior small talk .... Many of you Young Beauties (and reasonable facsimiles thereof) are putting your hair up...the better to wear your new inch-high collars (see them on the next page)...the better to show the pretty, old-fashioned chokers, jewelled dog-collars, lockets, that you inherit or extort from your grandmothers.... Here sketched, a young up-coiffure with no lacquered *femme-de-trente-ans* effect. You just skin your hair up, off the nape of your neck, pin it in the flippant Joan McCracken manner, straight across your crown.... Saturday nights you try a new make-up: a layer of sun-brown foundation cream—a dusting of pink powder—a light once-over with darker powder. The pink gives through with the glow of health....

PUTTING YOUR HAIR UP

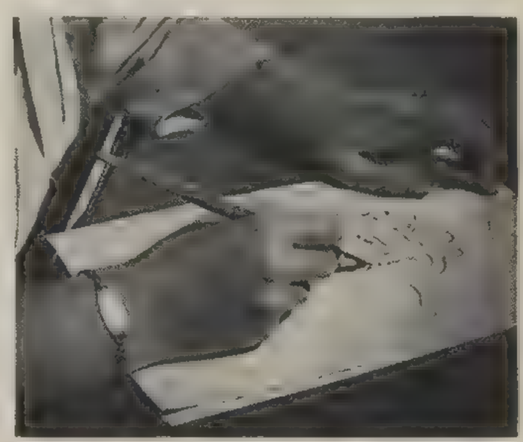
Oftener than usual, you're going out to hear music—maybe with your Navy beau, on the thirty days' leave that marks his shift from Atlantic to Pacific.... In New York you go, of course, to West 52nd Street, or Nick's, or the new Pied Piper—Dixieland jazz dispensary in the deep Village. There you hear Max Kaminsky's trumpet, Willie "The Lion" Smith, and James P. Johnson, built like a chest of drawers, who plays a cerebral classic hot piano....

KAMINSKY AT THE NEW PIED PIPER

You dance in the East 50's in flat little velvet ballet slippers, new short gala dresses (read all about both in November 15 Vogue).... And always, always, though it's required only for the Army Air Corps, you're wearing identification bracelets (see Junior Shirley Temple's bracelet below)....

YOU DANCE IN BALLET SLIPPERS

Shirley Temple —sixteen years old and a veteran movie star—made crashing successes at an age when most little girls make dolls' clothes. Pout-mouthed and ideally pretty, she returns to the screen in the current "Since You Went Away" and "I'll Be Seeing You." In New York on a War Bond tour, she wears Junior Fashion #1—Young American Deb long pink and black dancing dress of Celanese rayon taffeta. Sizes 7 to 15. $30. Franklin Simon; Rich's; G. Fox



SHIRLEY'S IDENTIFICATION BRACELET

SHIRLEY IN HER OWN ADRIAN SUIT

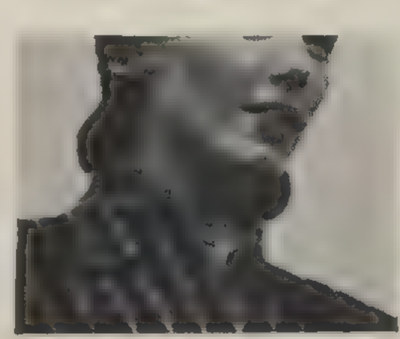
SHOPS IN OTHER CITIES SEE PAGE 191.

The rise of the shirtband collar

Since the spring of 1943...

Vogue has Followed the Trail

of the shirtband collar...

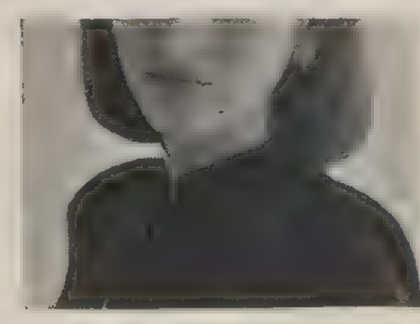


(1) In May 1, 1943: It's seen on a Madame Chiang-influenced dress. (2) August 1, 1943: It turns up in broad day on a jersey suit.

(3) August 15, 1943: Collegians find it--with an Ascot--on a red-checkered woollen dress.

(4) November 1, 1943: Spotted on a satin mandarin coat, in the company of a pair of velvet slacks.

(5) 1944, August 15: Hovering On Campus again. This time on a green-and-brown sheer rayon blouse, with grey below-the-knee slacks.



(6) September 15: Young People Are Talking About It! Here observed on a black knitted dress, wearing a choker.

Young crowd

2

4

FOR LIST OF SHOPS IN OTHER CITIES, SEE PAGE 191

takes over the shirtband collar

FRANCES MCLAUGHLIN

3

6

5

The news in these five pictures is one straight inch of collar like a neckband. The Young love it. Newer than a V-neck, a notched lapel. Want it on *everything*. Junior Fashion #2: On a brown wool princesse coat, the bishop sleeves tight at the wrists: shirtband collar. By Lassie Jr. Sizes 9 to 15. $40. Stern's; Addis Co. #3. Suit by Hi-dee of Juilliard grey flannel. 7 to 15. $30. Altman; Frederick & Nelson. #4. Rayon gabardine Duchess Royal shirt. Sizes 10 to 20. $8. Saks Fifth; Harzfeld's. #5. Purple rayon-and-Aralac dress, with silver buttons from collar to below waist. Joan Norton Irwin. Sizes 9 to 17. $23. Mary Lewis; Seidenbach's; Garfinckel's. #6. Shirtband collar on the fitted jacket of a Crown Tested black rayon faille dinner-dress. By Lillian Abbott. Sizes 9 to 15. $23. Saks Fifth Avenue; L. S. Ayres.

Officers' parties

BALKIN

Before the dance: Mrs. John M. Schiff (centre) here gives one of her weekly buffet dinners for a group of visiting Australian officers

HUNDREDS of women, all over the country, continue to give hundreds of parties for officers here from the front, and off again. These parties are an oasis of warmth to men passing through strange cities from far-away Allied lands. Despite spurts of callous wishful-thinking, expressed in such songs as "The Victory Polka," these women know that they will go on giving parties for quite some time, because there is no guaranteed end-of-the-war in sight.

In New York City alone, about five thousand parties per year have been given for officers since Pearl Harbor. And this party giving, mass production style, though a fun job, is an honest-to-goodness long-hour war job. It is divided into two branches: one, the parties given by volunteer organizations housed in hotels; and two, those private dinners and week-ends that are their offshoots.

Formulas for private entertaining are simple. Dinner served as buffet is, of course, the most practical way of feeding a lot of people (and an icebreaker, too). Maids, it is nice to hear, are delighted with these parties (especially British and Norwegian maids), feeling that it is one way they can do their bit. Card tables already set with wine and bread eliminate the confusion of the plate-on-the-knee method. Another way is to lengthen your dining-room table to its limit, set it as for a formal dinner, but have every one help himself from the sideboard. If you have room for only one food-laden table, and your guests must sit on the floor, then provide a stack of trays, cafeteria style.

As for menus, the wholesome meat and vegetable kind is best liked, and in quantity. Start with melon or grapefruit, or a seafood cocktail, then have *(Continued on page 168)*

After the dance: Mrs. Drayton Cochran and Mrs. George Barnes leaving one of the nightly parties at the Open House for Officers, with Australian officers on their way to Germany

Definitely for the dauntless . . . TABU, often spoken

of behind closed doors as "hypnotic." One drop

on your skin or gown lingers for hours to

whisper just enough, to intimate the rest!

the "forbidden" perfume by Dana

FRANCES DENNEY

CORRECTIVE *Beauty* PREPARATIONS

Someone is waiting . . . an exciting, lovely person . . . whose Beauty needs the magical touch of FRANCES DENNEY to be revealed . . . *unforgettably!*

You are this exciting, lovely person. For you FRANCES DENNEY has a revelation in Beauty . . . a transformation almost like Cinderella —it is so startling, so complete.

For your selection, MISS DENNEY presents her Corrective Beauty Preparations. They bring you more Beauty, new Beauty, *unforgettable* Beauty! . . . but *unlike* Cinderella, *this* Beauty need not end at midnight.

OIL BLEND—*The original Dry Skin Cream of* FRANCES DENNEY. *Affords real relief from dry skin . . . $2.00 . . . $5.50.*

UNDER-TONE—*To glorify the texture of your skin for Make-Up. Smooths, softens and creates a perfect surface . . . $1.50 . . . $2.50.*

EYE CREAM—*Use this rare cream, wonderfully soft and light, to keep the skin around your eyes smooth and firm . . . $2.50 . . . $4.50.*

CLEANSING MEAL—*Can be used by any woman—young or old—to overcome vexing skin blemishes. A most effective preparation . . . $1.50.*

FACE POWDER—*To climax your adventure in color . . . new, colorful shades are now available in this exquisite Face Powder . . . $3.00.*

All prices plus tax

FRANCES DENNEY *More Beauty for You*

CROWNINSHIELD IN THE CUBS' DEN

(Continued from page 127)

captions, and to take well-known actors and actresses to Edward Steichen's, or Nick Muray's studios, in order to be photographed for *Vanity Fair's* pages. On her first day at Steichen's, she offered to hook up Gertrude Lawrence's dress, at the back, but, while doing so, the star jerked away, nervously, and said, "Not that way, you fool!" Quite naturally, Miss Case decided to resign. But—and I think Machiavelli would have marvelled at the depth of my insight—I promised her that her next day's assignment would be Basil Rathbone. Quite naturally, Miss Case decided to stay.

Inhabiting a grotto next to that presided over by Margaret Case, was a youthful siren named Lois Long who very soon made herself indispensable in the office, particularly to its masculine members. Unfortunately for us, she deserted us in order to marry young Peter Arno, and to become, as well, Fashion Editor of *The New Yorker*, where she has long acted as its principal *cicerone* to the better run of New York shops, restaurants, night-clubs and dressmaking establishments.

ALEXANDER WOOLLCOTT. Alexander Woollcott began writing for *Vanity Fair* in 1922, soon after he had left the *New York Times*, where he had originally taken on the job of Dramatic Critic at a stipend of sixty dollars a week. He contributed numberless criticisms, articles, and glorified captions to *Vanity Fair*—forty separate pieces during the first six months of 1925, alone. Most of his contributions had to do with the theatre, a subject with which he became so passionately involved that he soon began affecting a flowing cape and a collapsible ribbed silk opera hat—at the mere sight of which sartorial accessories his fellow critics (Heywood Broun and George Jean Nathan, in particular) habitually went berserk.

He was always a little intractable and filled with a childish querulousness, a quality which I soon learned was not so much the result of ill-nature as of a curiously maladjusted ego. During the entire period of our friendship, though he rendered me many kindnesses, I never remember receiving a letter from him that was free from criticism or that failed to evince some wholly fanciful reason for umbrage. His notes, too, were, as often as not, signed with such names as Peter Pan, Your Master, Hugh Walpole (with whom he was settling some sort of misunderstanding), and even The Dinosaur of All Eyes.

I might cite, as a single quill from the back of so morbidly sensitive a porcupine, the time when I conveyed to him the news that I had induced a motor-car company to think of him as a source for a glowing tribute to their car. *(Continued on page 158)*

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CROWNINSHIELD IN THE CUBS' DEN

(Continued from page 157)

I added the glad tidings that, for his rhapsody, they would reimburse him to the tune of a thousand dollars. His somewhat testy reply abused me for my habitual lack of spine, and ended by ordering me to demand fifteen hundred dollars, a sum which, once I had relayed the message to Detroit, was immediately and, as I thought, miraculously, forthcoming.

By a singular twist of fate, two poets of the very first order—Elinor Wylie and Edna St. Vincent Millay—were engaged, and at the same period of time, to serve on *Vanity Fair's* editorial staff; Mrs. Wylie—a little the older of the two—acting as Literary Editor, and Miss Millay as Contributing Editor, a title which meant that, though she received a fixed salary, she was free to write whatever she pleased—whether verses, articles, or criticisms. She could, likewise, write under her own name or the *nom de plume* of Nancy Boyd, which she signed to all her "Distressing Dialogues," a series of masterpieces which, after first appearing serially in the magazine, were later published in book form by the Harpers.

ELINOR WYLIE. Elinor Wylie joined the staff in the early part of 1922, before the publication of *Black Armor*, her book of verse, and before her first novel, *Jennifer Lorn*, that fanciful tale which was entirely written in eighteenth century English.

Some of her most important poems appeared first in the pages of *Vanity Fair;* for example, "The Devil in Seven Shires," and the ironic and swaggering "Peregrine" (a great favourite of Scott Fitzgerald's, probably because he believed himself to be its hero), and that cryptic and magical poem, "A Strange Story," which began so hauntingly:

"When I died in Berners Street
I remember well,
That I had lights at head and feet
And a passing bell.

And when I died in Hounsditch
They would not lay me out
Because they said I was a witch;
The rats ran about."

Though one of the most courageous of women, she was, at the same time, extraordinarily gentle; probably a little too sensitive for her own good. She liked to pretend that she was a Bohemian, but the sham was at all times apparent, for she was far too delicately bred to enact the rôle with anything like assurance or success.

Her appearance was unusually striking. For one thing, she carried her head beautifully, which heightened the natural dignity of her bearing. Her wrists and ankles were extremely slender; her fingers long, her nails coral-red. *(Continued on page 163)*

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Helena Rubinstein

CROWNINSHIELD IN THE CUBS' DEN

(Continued from page 158)

Her bronze hair, which had a way of catching the light, was always meticulously marcelled. A poet compared her hazel eyes to those of a falcon, the lights in them changing magically, under the kind of eyelashes that poets like so much to write about.

She liked being thought pretty—a charming and childish order of vanity—and had a way of looking intently, and disapprovingly in her mirror; her chief concern being with her nose, which she thought, on the whole, the worst of her features.

She loved clothes—quite often a grey dress with a bright-coloured scarf—and seemed always concerned about her wardrobe. One summer, when she had received a little unexpected money from her publishers, she went to Paris and indulged in a veritable orgy, at Poirets. She had quite a gift for making hats. One of them (a marvellous affair of grey *maline*, like an enormous pouf) she presented to an attractive young girl in the office, but the hat, though a masterpiece and undeniably becoming, fell apart ten minutes after the poor child had so proudly ventured out with it.

She took a singular interest in anything that savoured of the mystical or magical, and often exchanged mysterious missives (and sometimes indulged in hushed conversations) with Edmund Wilson, concerning the depredations and machinations of Poltergeists, Wilson, apparently, having been on terms of intimacy with every authentic troll, ouphe, or dwergh—elf, goblin, and dwarf, to call them by their more familiar appellations.

Though an odd thing to remember about so great an artist and so brave a soul, I am reminded of a preposterous incident, the recital of which she would have been the first to forgive.

She had gone to a mixed tea and cocktail party on a day when a small red blemish had appeared, a little mysteriously, on her chin. Not long after arriving, she had vanished from view, and was later found flung across a bed in the hostess's bedroom, in a sobbing rage. The crisis had been precipitated when, in talking to a young man and seeing his gaze directed at her chin, she had begged him not to stare at it longer. "Why," he said, in a solacing tone, "that's nothing but a pimple."

Like a two-edged sword, the unspeakable word had entered the very core of her being.

EDNA ST. VINCENT MILLAY. When, in 1920, Miss Millay became a Contributing Editor of *Vanity Fair*, she was still in her twenties, having left Vassar but three years before. Like so many other poets, she possessed a completely dual personality, with the result that, *(Continued on page 164)*

They ring so true . . .

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CROWNINSHIELD IN THE CUBS' DEN

(Continued from page 163)

despite the infinitely complicated mechanism of her psyche, she could at any time transform herself into what seemed the simplest order of human being.

She loved music and dancing, played an excellent game of tennis, swam well, had an inspired sense of humour, loved parties (and had a way of dominating them), and possessed, for added measure, an amazingly informed acquaintance with astronomy. (As a postscriptum, I might add that she had so wide a knowledge of birds that if she had ever met John Kieran he would infallibly have had to bow his head.)

No one could have been more attractive or charming, what with her reddish-blonde hair—which she wore bobbed and parted at the side—her green eyes with their ever-present flecks of blue, her enchanting freckles, her searching gaze, her engaging smile, and—not the least of her charms—her child-like body, for I am sure that at no time in her life has she tipped the scales at more than 110.

She continued writing for the magazine until 1923—the year in which she married her attractive and cultivated husband—when she departed with him for a long tour of the world, an odyssey which included happy months in China and Java, and a walking tour through Japan, in the course of which she sometimes tramped as much as thirty miles in a day.

Before coming to us, Miss Millay had thought seriously of the stage as a career; had written two or three plays, acted the rôle of Eugene Marchbanks in *Candida* and, in 1919 (with the old Provincetown Players), had appeared in "The Moon in the Caribbees," which, I think, was Eugene O'Neill's first play. But, in Miss Millay's Freudian depths, the pen finally triumphed over the sock and the buskin with the result that a major American poet was born.

Many of her most moving poems first appeared in *Vanity Fair*, the earliest of them being "Dead Music," the lovely elegy beginning:

"Let them bury your big eyes,
In the secret earth, securely,"

After "Dead Music" there followed a series of love sonnets as well as such poems as "Wraith," "The Ballad of the Harp Weaver," "Elaine," "The Hungry Heart," "Wild Swans," "Prayer to Persephone," "Scrub," "Elegy Before Death," "Song of a Second April," and "Exiled," that unforgettable plaint beginning:

"Searching my heart for its true sorrow,
This is the thing I find to be:
That I am weary of words and people,
Sick of the city, wanting the sea."

"Exiled," it must be remembered, was written at a time when her life in New *(Continued on page 166)*

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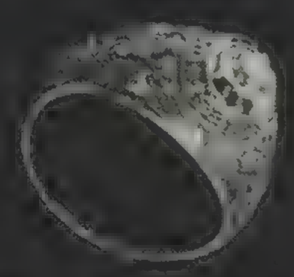

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She slips the soft, snowy cream over her face and throat and pats briskly to soften and release dirt and make-up. Tissues off.

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CROWNINSHIELD IN THE CUBS' DEN

(Continued from page 164)

York was so sorely taxing her spirit that she was forever longing for the coast of Maine where she had lived out her childhood days.

Quite aside from her poetry, she wrote monthly articles for *Vanity Fair*, either under her own name or the pseudonym—Nancy Boyd. When, in 1924, more than twenty of her Nancy Boyd pieces appeared in volume form, the book bore the following Foreword:

"Miss Boyd has asked me to write a preface to these dialogues, with which, having followed them so eagerly in *Vanity Fair*, I was already familiar, since I was the author's earliest admirer. I take pleasure in recommending to the public, these satires from the pen of one in whose work I have a never-failing interest and delight.
Edna St. Vincent Millay."

I was amused in the copy of the book she sent me by the inscription which she had written, under my name, on the fly leaf:

"With our affectionate love,
Nancy Boyd and
Edna St. Vincent Millay."

As a sample of their refreshing savour, I remember that, in one of the very first of the Dialogues, which, as I now recall, bore the title, "Cordially Yours," the authoress was supposed to be answering, and rejecting, a serious proposal of marriage.

"Sir," Nancy Boyd's letter ran, "do you take me for an idiot? For four seasons I have parried the advances of the talented, the titled, the handsome-as-Apollo, and the verminous-with-wealth. It was for me that Paderewski took up politics; for me D'Annunzio became a soldier. The Grand Duke Michael has begged for my photograph in three languages—and Russian; Freud has dreamed of me; Muratore has asked me to sing *Celeste Aïda* for him by the hour; a Communist once gave me his seat in a street-car, a Count has run off with my pocketbook, and a King has made a pun about me. For what do you think I am waiting?—for you? Be reasonable!

"As for the day we got caught in a shower, on Lake George, and were obliged to go ashore and seek shelter under the canoe together, I can only say that such accidents happen to us all. I take cold very easily; and you were the only dry spot for miles around.
Cordially yours,
Nancy Boyd"

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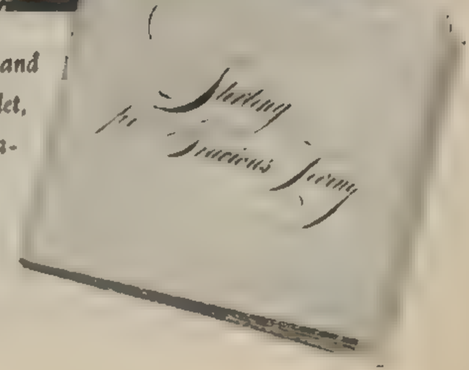

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DEIGH-NAVIN

OFFICERS' PARTIES

(Continued from page 154)

the plates cleared and the main course brought in. If you want everything on the table at the beginning, plan for those blessed casserole dishes that stay hot for hours. One hostess serves individual casseroles, as many as thirty at a meal, her meat and vegetables cooked together. Creamed dishes and curried shrimps, or chicken, or lamb, can also be served in baking dishes. (For lunch, a pot-au-feu, cold ham with salad, fruit and cake and plenty of coffee, is ample.) Cut up fruits with kirsch, and frozen cakes or tarts may be good desserts for most buffet dinners, but men returned from war theatres have a craving for ice cream, so you might just as well keep on serving it—with a big layer cake, too. And the same goes for milk. (One man, twenty-four hours home from India, had ordered nothing to eat but milk shakes.) Remember—simplicity usually guarantees fun (one of the most popular parties listed at the Officers Service Committee is a Sunday night cook-it-yourself supper). Once organized to give these parties, it is relatively simple to give the succeeding ones. Here are ideas from New York hostesses.

Mrs. Drayton Cochran gives a buffet every other week, feeds an elastic number of people on card tables all over halls and living-rooms. (At cocktails she has an enormous bucket of cracked ice filled with oysters in the shell.) Mrs. Henry Sage, Junior, has been giving dinners once a month in her mother-in-law's penthouse. At one point last year Mrs. John French, Junior, found herself giving four dinners every week! Mrs. Henry Siegbert has had thirty officers for lunch at her country house, every Sunday, for the past two years. Ever since Pearl Harbor, Mrs. Parke Watson has given weekly parties for PT squadrons—and that means the men off twelve boats.

Mrs. John Sloane at the English Speaking Union has been arranging week-ends for our Allied officers since Germany invaded France, her friends with large country places giving continual house parties. Well organized for like to meet like, the officer is asked such questions as what sports he prefers, whether he likes quiet, is musical, wants older or younger people. Then, out of a magic file, comes the week-end that suits his needs. At Mrs. Charles Scribner's, there is riding through New Jersey hills; at Mrs. Leighton Coleman's, sailing on Long Island Sound. Mrs. James Christy Bell has mothered hundreds of R.A.F. men since England entered the war, and besides giving parties and week-ends, has even arranged weddings.

The work of the organizations is equally strenuous, but multiplied. It means giving a cocktail party, a dinner, and a dance every day in the week, instead of once a week; and for hundreds instead of dozens of people. At the Delmonico Hotel, *(Continued on page 170)*

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OFFICERS' PARTIES

(Continued from page 168)

a dance is given every single night (110,000 men have signed in the guest book since its opening two years ago). The United Nations Club, part of the English Speaking Union, quartered in a beautiful, converted private house, gives a dinner-dance every Wednesday, and a party on Sundays. The A. W. V. S. run their famous 241 lunches daily at Essex House (men can bring a girl for the price of one—see—and dance too). An Officers' Club at the Sherry-Netherland Hotel is open daily (run by officers' wives themselves). Mrs. Junius Morgan has had an "At Home" in her own house every day throughout this war.

The Officers' Service Committee at the Commodore Hotel is one mighty clearinghouse of information. They list all the parties given daily by organizations and individual hostesses (they gave 73,000 cards for parties last year). A clearinghouse for Australians is the Anzac Club, and the British Navy is cared for at the White Ensign Club in the Barbizon Plaza.

These are just a few of the organizations that either give parties, or see that men get to parties, night in, night out. They aren't terribly gay, these parties—ever. For nearly every man's heart is heavy for someone at home. But the parties are pleasant—bring companionship to break a loneliness suffered by most of our wandering fighters.

Boiled down to a system, this work is now carried on daily, quietly, automatically, but never monotonously. Women who have worked in these organizations have seen the men go off to war, years back (and still they go) and now see them returning too—some on leave, some to stay, some wounded, all with wiser, older eyes. By now they have the men's foibles down pat. They won't send a man alone to a private party—always in pairs (protection against shyness). Volunteers must be attractive, but taking initiative with the tongue is more important than glamour; and this is one kind of volunteer work where there is no shortage. Ribbons are not always a gauge of a man's record. There's a new snobbery amongst some: they disobey Army rules, and discard their ribbons.

SORRY IF WE'RE LATE . . .

The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

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HIGH HAT RESISTANCE

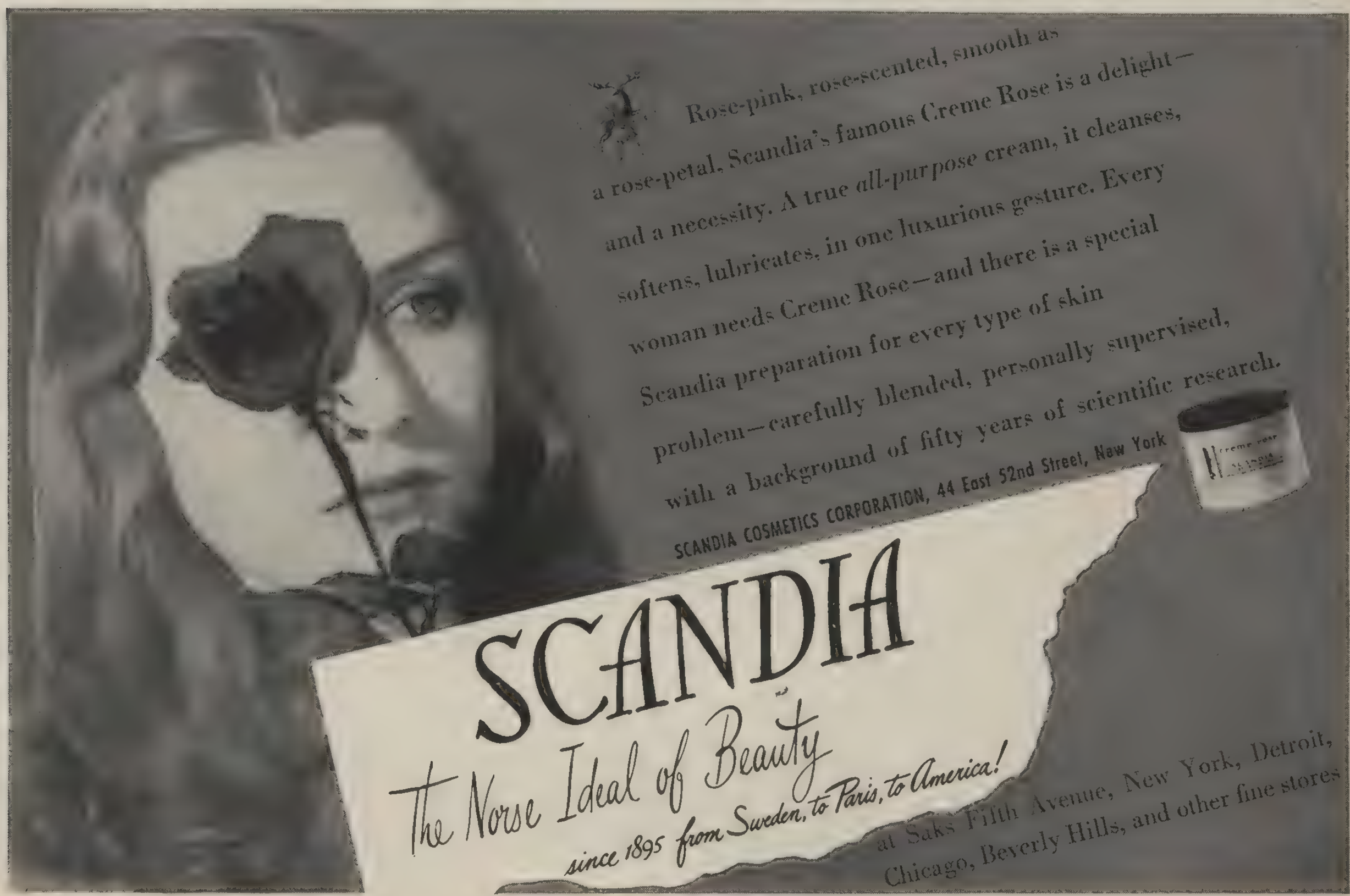
(Continued from page 125)

There were dilemmas to solve each day. From the many things that we had to do without, you would expect to find us dull, shabby, with faded complexions, drooping locks, hollow eyes. But that wasn't the way we looked when we greeted the American troops entering Paris. Girls and women, rich and poor—all had the nice, neat, *quand même* appearance which we kept during the most discouraging times. We just had to show the Germans that spirits wouldn't fall; no matter what they devised to make life more trying. We were prepared to do without food, fuel, light, soap, servants. We were prepared to choke in overcrowded *Métros,* and go everywhere else on foot. But we wouldn't look shabby, outworn. After all, we were Parisiennes of Paris. As we hadn't the slightest idea how long the trouble would last, we couldn't just leave the capital, give up the intellectual, artistic life, and live more or less pleasantly in the country. We didn't want to abandon Paris. We wanted to make it ready for the days that we knew would return.

During these last years, every one had to solve some new problem of scarcity every morning. It may be easier to face these difficulties when one can sit at breakfast to real tea or coffee. But how to get brains working with the Borgia brew that we found in our cups to start the day? Oh, the food problems. Have you any food? No. Can I have some? No. Always no and no. We didn't shed tears or pull our hair in rage. You don't expect strong emotion, do you, from some one fed on watery noodles or flaked oats? We could wait for hours on our folding stools at the grocer's to get a pound of onions in the morning. We could wait for hours at the tea shops in the *Rue Royale,* in the hope of getting a table in the afternoon.

We didn't get excited about runs in our stockings, as no stockings were to be found. We took a long time to paint legs brown, but it was a nice restful job that didn't require thinking—just go on painting. We would go to the hairdresser's and sit—the sun was the only heating system to dry waterwaves.

As nothing remained for you to do but watch what was going on in Paris, we just watched—watched horse-cabs strolling slowly up and down avenues. Watched women trying to take quick light steps with heavy wooden-soled shoes, with fabric uppers, which weighed like lead. Every now and then, one would turn her ankle. It was the occupational disease of Occupation. But the women who passed had lovely dresses made of lovely fabrics. Brand new fabrics. Not cotton, not linen, not silk, not woollen, but lovely. Only, of course, one *(Continued on page 173)*



HIGH HAT RESISTANCE

(Continued from page 172)

mustn't try to wash or iron them.

We watched goggle-eyed, dark-glassed girls whirling past on bicycles, wearing dirndls made from curtains, floating out over the saddles. They seemed to be some new kind of centaurs, half-human and half-bicycle. The trouble with this sport—there was always danger of hearing a carefully patched and so-tired tire collapse. We had rolled miles and miles on them all over Paris in search of vegetables. On week-ends we went vegetable-hunting in the country—sometimes even found a little meat, or perhaps a little butter.

If the weather was cool enough, we would wear clothes under which to smuggle packages. If the police found what was carried that way, they would take it away and make you pay a fine. But if expeditions ended successfully, you would phone friends and ask them to come and share, or else employ a friendly barter system to improve your bill of fare. This was when you got confidential information that the baker was selling meat in his back room or the butcher had a few lovely salads in the icebox.

For entertaining, hostesses managed to concoct deliciously strange dishes for friends to taste-test. Did you ever have meatless meat pie? We've had lovely tea parties, or rather hot water parties, in the kitchen, where ladies wearing the famous hats warmed their feet (clad in standardized, ankle-length fur bootees) in the oven, while the men (always sacrificed) leaned against the icebox.

Second to the eating problem was the heating problem. No one had the means to heat more than one room at a time. No electricity. Gas only. Coal and wood both awfully scarce. Logs had to be carried upstairs from the cellar. No electricity meant no lifts. Then the logs were always too long or too large to go in the stove. Worst of all was the new fashionable plate-sized charcoal stove. You would never suspect that such a small, harmless looking piece of iron could produce such an amount of choking black smoke. We had to transfer kitchen to the balcony and endure drafts to avoid being suffocated. After three goes, the cook said she wouldn't cook any more on the thing, so we did the cooking ourselves, as we couldn't eat uncooked spaghetti or raw three-year-old beans. Then, too, the water would fail in the pipes, and we had to go down and fetch it in pails and buckets from the courtyard. (Perfect housewives had prudently filled their bathtubs, but we were artists, and quite forgot to.)

When everything seemed to touch bottom and the last drop of life squeezed out of Paris, the wonderful thrilling news came that help was coming, Paris would be free again. Then, we just *(Continued on page 174)*

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HIGH HAT RESISTANCE

(Continued from page 173)

couldn't stand the enemy one day more. There was civil insurrection. Paris had almost no weapons but had plenty of courage, stubborn determination. That week, we led a window sill life. German tanks passed down the deserted streets but had to stop at the hurriedly erected barricades. Faces, guns peered through windows. Shooting came from all sides. Youngsters appeared from nowhere, everywhere. They picked up casualties, disappeared with stretchers. That week, we learned to fall flat anywhere. Practice made perfect. We did it quite nicely.

The last days of that week, we had nothing to eat but bread—greyer than ever. Women had to leave shops and queues to dodge whizzing bullets. Mother said Paradise must be a place where you could get lunch—if only of pills, perhaps pink ones for dessert. Daddy had to pay extraordinary telephone bills because friends called continually to give news of their neighbourhood and ask news of ours. That week, we finally got rid of the awful five-foot bronze "Fighting Amazon" grandmother gave us. We piled it on the barricade. That week, we girls played bridge all day and night with neighbours from the floors above and below, by candlelight down in the shelter, because we feared the Germans would blow up the nearby ammunition dumps before the Allies arrived.

On the evening of Tuesday, the 24th, we heard the so-longed-for cry, "*Les voilà.*" The American soldiers were entering Paris. Everyone seemed to forget the shooting, the fighting still going on. American soldiers needed as many arms as an Indian god to shake all the hands that were proffered from crowds. It was the first time in years that we'd seen men—friendly ones, that is—who were more than eighteen, less than fifty. Such a welcome. Boys were over-kissed by little girls and working women, by young society girls, and sophisticated women. Some hysterical and very middle-aged ladies cheated a bit, I'm told. Soldiers would kiss young lovelies, promise to return soon, try to drive off to catch their breaths but couldn't because the boy at the wheel was choked and blinded with nosegays and flowers.

It was hard, too, for the few French boys. Those who had reached lovesick age had to carry their girls on bicycles and see the troops march by, hear the girls praise the good-looking, toothpaste-advertising-like American soldiers, watch the girls applaud, smile, shout greetings always to Americans.

It hasn't been easy to try to explain all that passed in a few hundred words. To sum up, women have shown they don't need a gun to fight. They stood up for four years against the trials of war and won. Perhaps because they kept smiling and wore those hats.

FASCINATING WOMEN

(Continued from page 130)

world uninteresting—except in moments of illness or high tragedy—is a bad kind of failure; the kind of tedium and boredom of which some people are proud is only a lack of due responsiveness. Its opposite is a quality of almost all the women who are deeply loved.

There is one characteristic of most *femmes fatales* which, as a man, I am impelled to deplore, but which I feel bound to regard as very essential. This is a certain fundamental indifference to men, combined with a superficial interest in them. There is a type of woman who, though she will accept love, and return it to a certain degree, remains always in some measure spiritually intact; even in the best moments, something of her beckoningly eludes the lover. Love for a woman of this type, however successful and however prolonged, remains a perpetual courtship. But if the lover is not to be driven to madness or suicide, there should be moments, however rare, when the barrier is broken down. When the barrier arises from a good cause, it is due to some powerful impersonal emotion; but sometimes, though to the deluded lover the matter seems otherwise, its causes are purely trivial.

Closely connected with this is mysteriousness. Everyone has always known that a woman should seem mysterious to her lover, but the ways in which women try to achieve mystery are not always very well chosen. Some practice a cynical smile, others an appearance of sad resignation to sorrows which one is expected to attribute to their sensitive nature. Another method is to profess, at suitable moments, a weariness of the trivial round of social pleasures to which, for some inexplicable reason, the unfortunate woman is condemned.

Sometimes quite genuine mysteriousness results from strange causes. Many years ago I knew a woman whose husband—one of the most delightful men I have ever known—adored her, while she more or less passively accepted his adoration. From time to time, a strange solitary smile would come into her face, making her seem utterly remote from her family and her friends. Inevitably, one thought of her as a sphinx. At last it turned out that all the time she had been gradually going mad, and that her secret thoughts had been of how to murder her husband. But these secret thoughts had given her the quality of mystical remoteness which had elicited from her husband the last intensity of devotion.

Perhaps it is as well that love does not often reach such tragic depths. For every-day purposes, a pedestrian love that mellows gradually into a contented marriage is no doubt preferable. But tragedy is a part, and an inevitable part, of what gives life splendour, and to wish that tragedy should wholly disappear is no part of wisdom.

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MY NEIGHBOURS IN INDIA

By Manorama Modak

THE street on which I live in India appears very different from my New York street: since we live in a backwater city, it is hard-beaten earth; there is no sidewalk, and pedestrians, motorcars, and bullock-carts tend to get confused with one another. But my street in India serves the same purpose as my street in New York.

And, as I think of my neighbours, they appear outwardly different from my New York neighbours: their skins tend to be darker in hue, their eyes are soft and warm, and their clothes are loose and flowing; but inwardly they are the same human beings that I know in New York. True, there is a different atmosphere in India—I feel no urge to elbow my neighbours from a higher place on the ladder so that I may get to the top, but what I like best about the atmosphere there, is the sense that, actually, time has no limits. In my Indian home I love to be idle, lazily watching my neighbours and sharing in their lives, rather than busily attending solely to my own affairs.

On one side of us lives our wealthy neighbour. His wife sits in her window early in the morning, the sun streaming down upon her, while she combs her long, black, shining hair. Sitting in my window I watch her gold bracelets sparkle in the sun while I drink my tea, and as I drain the cup she opens her toilette box, props up the lid, and peering in the mirror, adjusts stray wisps of hair. When she raises an arm, the end of her sari is lifted, and I see her unclothed golden midriff below her short bodice. Does she know that her millennium-old style is being copied in the newest of all countries, and by ultra-modern women?

With the tip of her little finger she marks a tiny wax disc on the centre of her forehead, and she dusts it with red powder, thus forming the *kuncu* mark of good-fortune which means that she has bathed and is freshly dressed, that her husband is living, and that she is happy. I sit idly and watch the curves of her round arms and the graceful points of her fingers, and when there are roses on my bushes I go into my garden and pluck one for her hair. She takes it from me, and we become two women together who desire to look well, forgetting that we were born in different lands.

Then I pause at the water-spigot in our front garden to greet my neighbours on the other side of us who have come for their morning supply of water, since their houses are without city conveniences. The old woman with sparse gray hair and empty skin hanging in folds from her cheeks, and whose flabby breasts no longer fill her tight bodice, is scouring her five-gallon brass water-pot. She has brought from home a wisp of cocoanut fibre and wetting it, dips up a bit of earth; breathless from exertion she *(Continued on page 177)*

MY NEIGHBOURS IN INDIA

(Continued from page 176)

speaks the name of God as a greeting, calling His blessing upon me. Turning to a younger woman she calls out, half in jest, "Don't stand there all day at the spigot, child! Give a grandmother some water. Must I wait for a chit like you?"

And the girl replies, "Give me time, Grandmother, then my jar will be filled, my hair will be gone, no man will look at me, and I too will have grandsons!"

I sit down on my heels near them, but a little distance from their water-jars, for they would not like to have a non-family member touch the jars, and taking a twig, I draw pictures in the sand, musing loud in mock sadness:

"And I? I am neither young enough for men to look at nor old enough to be honored."

"Your husband looks at you," says the young one, appraising my form.

"And we honor you even before your hair is gray," says the grandmother, skilled in flattery.

There is a commotion in the street, and I stand on tip-toe to see over the wall. A tame bull, who has the right to wander at will, because he was dedicated to God to give stud service to the cows of the neighborhood, is running with several bunches of carrots in his mouth, and an old farmer's wife is pursuing him, hot with anger, for he has just committed a theft from her shop. She had been selling vegetables; eggplants, tomatoes, cucumbers, potatoes and carrots were piled in pyramids on an old rug before her. While she was weighing potatoes for one customer, the bull had noiselessly approached from the opposite direction. If he had been satisfied with one mouthful of carrots, he would have escaped safely, but he waited to seize a second bunch as she turned around. Now the passersby were taking sides, some encouraging the bull to hold on to the carrots, and others encouraging the farmer's wife to show her strength.

Looking down our street I can see, in front of the fourth house from mine, a Mohammedan worshipper lighting a stick of incense before an old tomb that stands in the middle of the street. It is the grave of a beloved Moslem citizen who was honoured, two generations ago, by burial in this prominent location. He is revered each day with incense, but this morning I see that a new green cloth is stretched over the tomb, and that little lights are burning all round it. It is the anniversary of the honoured gentleman's death. One of our Hindu neighbours comes out of his house with a garland of flowers, hangs them over the head of the tomb, bows, and goes home again. The Moslem finishes lighting the incense and begins to say prayers of thankful- *(Continued on page 178)*

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AT BETTER STORES EVERYWHERE

MY NEIGHBOURS IN INDIA

(Continued from page 177)

ness to God for the noble life of the man buried there.

From our house my daughter calls me, I have a visitor. It is Venubai, the headmistress of the girls' high school, and president of our local branch of the Women's Educational Conference. She is on her way to school, and is dressed in a dark blue silk sari with red and gold borders. Twenty-five years ago, at the age of twenty, she received her Master's degree and came to this city to organize the first government high school for girls.

After she and I had settled in my private parlour, we discussed plans for the women's meeting to be held in our city the following week. The guest speaker was to be the *Rani* of a small neighbouring state; women from the towns of our country were to be entertained overnight; there was to be a dinner for two hundred women.

"Could we not invite my neighbours across the street to dinner?" I suggested, pointing my chin toward the women who were still drawing water. "The men's club holds inter-caste dinners, why can't we?"

She smiled. "Could we do it without offending anyone too much?"

"The men will hold such a dinner to honor the *Rajah?*"

"The majority of the women will agree to have casteless women eat with them, but there are old-fashioned members who might resign from the club, if we have them. And," she added, "their husbands, being leaders in the city, might make trouble for me in the school."

"Put the blame on me," I offered. "Foreign-born, I have nothing to lose. Perhaps there will be an inconspicuous corner where I can seat my neighbours. Let's try it without making any noise about it."

"I put it in your hands," she finally agreed.

So the *Rajah* and the *Rani* arrived in town and our women's dinner followed the men's dinner.

My casteless neighbours—casteless only because their ancestors had been conquered thousands of years before by the ancestors of those women within caste—bathed and dressed themselves in the best they had, smoothed their hair with cocoanut oil and presented themselves to me before the morning session closed. I placed the plates made of leaves which we use for public dinners in an alcove of the school hall, and there I took my neighbours before the crowd began to enter the banquet room. From this alcove the *Rani* and the committee could be seen, but those sitting near the *Rani* could not see the alcove.

Fortunately the dozen old-fashioned women of our club cling together when they attend our meetings, and are so *(Continued on page 179)*

MY NEIGHBOURS IN INDIA

(Continued from page 178)

docile, being outnumbered, that they can be herded anywhere. I hovered near the door to await them, and when they came, hurried them to the best seats chosen for them.

"Wouldn't you like to sit where you can get a full view of the *Rani?*" I said. I talked busily to keep their attention on me and got them seated safely at the upper end of the long row of carpets which extended the length of the hall.

Carefully I kept a distance from them and their plates, for although they accept me socially, they would not like me to touch them or their plates before they have eaten, ritualistic cleanliness being the main tenet of their conservatism.

The *Rani*'s entrance was a signal for me to leave them, for I knew that they would not cease watching her. And she was worth watching—perhaps a little too plump for western standards of beauty, but very fair, with almond shades appearing in the shadows of her golden skin, full lips gently closing, a delicate nose with a diamond nestling on the left nostril, and in her ears bell-shaped pearl earrings with fringes of seed pearls. She wore a mauve silk-gauze sari with a four-inch gold border draped over her head. Her feet were bare, for according to our custom, she had stepped out of her sandals at the door of her hall.

Suddenly the *Rani* stopped midway down the hall. There was the gentle confusion of the unexpected, the rustle of the clothing of the women as they rose from their seats on the rugs, and the soft tinkle of glass bracelets as they joined their palms in greeting. The *Rani* was giving special notice to women who have made our city well-known in modern times: four ladies from one family who followed their husbands and brothers to jail in our patriotic movement a decade ago, and who, ever since, have been leaders of women's participation in it. We were glad that the *Rani* gave them public recognition right there in their own city, for it would encourage and strengthen our ladies from conservative homes.

My mind turned from India to my native land. Who were the women who had fought thus for our future? I did not know their names. But I called to mind the Minute-men's wives in New England, who had alone tilled the fields and fed their families so that their men could fight for their freedom.

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CHRISTMAS FOODS BY MAIL

By Clementine Paddleford

FROM elm-shaded kitchens of country towns, from little shops in the side streets of cities, fine foods are travelling by mail to the dinner-table. A fruit-stuffed wine cake, a bag of water-ground cornmeal, a carton of date butter, nut-cobbled pralines. These are homemade, all delicious.

Preserves and Lemon Butter

Miss Mary is the maker of jellies and jams, and a beautiful stuff she calls "the velvet lemon butter." In a stark kitchen cubicle, hedged in by tall buildings, she preserves fruits of the market, little batch by little batch, on a two-burner gas stove.

She was a collector of rare books until the depression, then rare books didn't pay. Her mother's recipes for "the sweets and the sours" proved bread and butter at hand. Friends flocked to buy all she made of preserves, jellies, jams, and gallons of lemon butter. It is this velvety lemon spread that she sells through the mail. Its recipe: three eggs to three lemons to one pound of sugar. Spread it over a waffle, fill a cream puff, stuff it into tart shells. Sixty cents, postpaid, a pound jar. Address Little Old Lady, 174 Ninth Avenue, New York 11, N. Y.

Pralines and Sugared Nuts

With two spoons and two pots, Clara Barton Green stirred up a depression-born candy business that today has a good Dun and Bradstreet rating. It was in 1932 that her husband, Wharton Green, outstanding architect, discovered that business had stalled. But the Greens weren't going broke. The servants were fired and, next, came a checking of assets. Top of the list was a praline recipe the Bartons had carried from France to New Orleans two hundred years back. They had it direct from the historic "Viart" who had pleased Charles the Tenth by offering him pecans stuck together with brown sugar. Brown sugar nut patties proved an instant success at the local Woman's Exchange. A nut assortment followed the pralines, salted and spiced, and shellacked. A featured mail order offer is the variety nut box. A plus in the package—a pair of pralines. Price, for over two pounds, $4.85 postpaid. The pralines sell shipped at $2.15 a dozen. Address: Clara Barton Green, 38 Lennox Road, Summit, New Jersey.

Wheat

Country miller Peter Schwarze and wife, Dorothy, have started a grist mill turning on New York's Broadway. The mill is in miniature, a white-enameled affair, not as big as a bandbox. Miller Schwarze began work on this novel invention while operating the famous century-old mill at Hamburg, New Jersey. The wheat germ is left in. The flour tastes sweet. The miller's toll is modest. *(Continued on page 181)*

CHRISTMAS FOODS BY MAIL

(Continued from page 180)

A trial selection of any five of the following products, one pound of each, is sixty cents plus the postage: stone-ground whole wheat flour, whole rye flour, whole cornmeal, full-fat soya flour, old-fashioned buckwheat flour, stone-cut oatmeal, stone-cut wheat cereal. Address: Old Grist Mill Bakeries, 3535 Broadway, New York 31, N. Y.

Christmas Fruit Cake

Out of Fruit Cake House to every battle front of the world have gone thousands of pounds of a richly fruited, wine-perfumed cake made by Elsie Demarest Mather. In the giant stone crocks and canisters that crowd the Mather cake kitchen, there is ninety per cent. fruit: candied cherries, citron, and purple raisins; lemon and orange peel. Also sherry, brandy, and grape juice; strawberry jam, raspberry jam, home-canned apple sauce, and pineapple rings.

It was ten years ago that this baker, with three children to educate, sold her first cake, made just as she had always made fruit cake at home. That first autumn she sold fifty pounds. Last year, 2,000 pounds was her twelve-months record.

The one-and-a-half-pound size cake, in a cardboard container is $2.63; the two-pounder, $3.50. A three-pound size, in a round tin, $5.55, for overseas shipment only. For this, A. P. O. New York City, add 13 cents postage; from California, add 49 cents. All other cakes are mailed express collect. Send your orders to Elsie Demarest Mather, 534 Wyndemere Avenue, Ridgewood, New Jersey.

Dates

R. C. Nicoll, date merchant to the nation, grows his own dates in the heart of the desert. He sells dates as dates, and he also turns the fruit into fancy confections to ship around the world. Twenty years ago, date grower Nicoll could scarcely scrape a living from his arid acres. In near desperation he set up a highway stand to sell candies and cakes and milk shakes, all made sweet with the dates. The world beat a path to his door—a path that today is a six-lane highway; the mail man does the rest.

Newest item is a date butter made of ground dates, blended with desert honey, and put together by some secret system that keeps it fresh. Use it as you choose, in ice cream, in cookies and pies. The price for the two-and-a-quarter-pound container is $2.40, postpaid. Address: the Valerie Jean Date Shop, Thermal, California.

Fudge and Brittle

Eugenia Tay is Russian. Once an artist with oils on canvas, she now creates masterpieces with sugar and spices, fudges *(Continued on page 182)*

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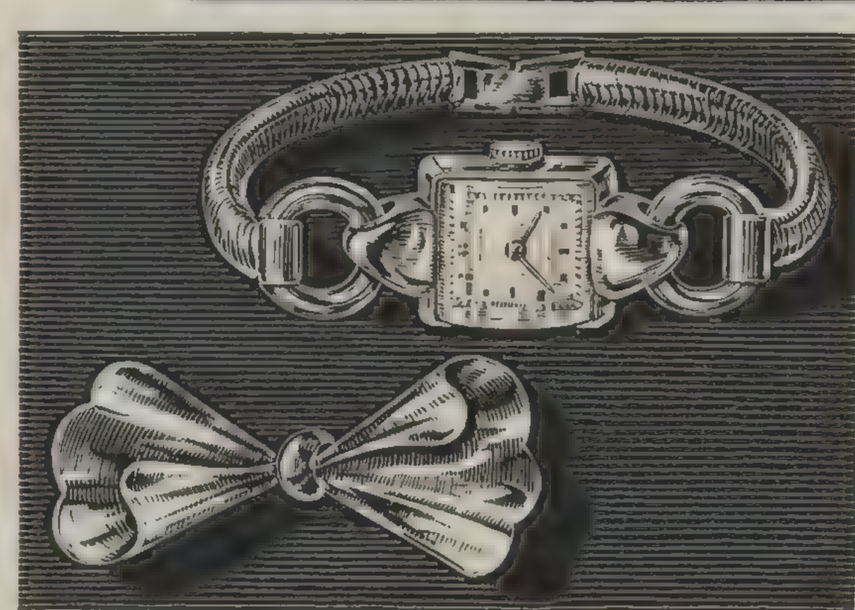

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CHRISTMAS FOODS BY MAIL

(Continued from page 181)

and brittles. Until three years ago, famous sweets stores handled her originals. Now her own dream shop has become a reality.

Fudge is made in pound blocks, smooth and creamy, and will not dry out. There are four kinds: chocolate, coffee, mint, and molasses. Coffee, the favourite, is made with the fresh brew as a part of the liquid.

The brittles are thin and fragile. Black walnut is best—a gauze-like stuff, with the rich goodness that only black walnuts can give. Box assortment of fudges, rum truffles, and brittles, sells, postpaid, $1.75 a pound. Address: Eugenia Tay, 55 East 72nd Street, New York 21, N. Y.

Syrian confections

Go to Old Syria and travel by mail. Treat yourself to the pastries and sweets typical of Ninth Century Bagdad. Open the door to a small Syrian store on the tip toe of Manhattan. Here are the honeyed confections made by Papa Abaid, baker and confectioner extraordinary. Here are the "exquisites" once made by his father long ago in Damascus, made by his father's father—and on back a thousand years.

In 1891 Nicholas E. Abaid came to this country to open his sweet shop, now a New York show place. Tables are stacked with blocks of "Opulence," a soft, fruited stuff made of Mt. Lebanon figs, ground and mixed with nuts, pumpkin seeds, and anise, then long cooked in honey, price seventy-five cents for a pound. Opulent too is "Baklawa," a cake of forty thin pastry sheets, one laid upon the other, each brushed with goat's butter, nuts in the middle, and the whole drenched with honey. Order any amount of Baklawa you please at $1 a pound, and in a choice of fillings—pistachio, almond, walnut. The flavour of Abaid's "Syrian Delight" is the perfume of hundreds of American Beauty roses (for attar of roses is its flavouring, $70 an ounce), so it's no imitation. Yet "Delight" costs only sixty cents for twenty big pieces boxed in a bed of sugar dust. Orders must be accompanied by a 25 per cent. deposit of the amount of the purchase, the balance, plus parcel post or express, may be paid on receipt. Address: N. E. Abaid & Sons, 53 Washington Street, New York 6, N. Y.

Southern specialties

Small citadel of the Old South is a brother-sister firm called Witcherie Farms, offering the traditional foods they knew in their youth at New Orleans tables. Only a few items are offered, for their capital is small, but what is there is real stuff, finest of its kind. They have water-ground, sugar flint cornmeal, fine as face powder, and black buckwheat flour for the buckwheat flapjacks.

Corn- *(Continued on page 183)*

NEW...a CREAM DEODORANT

which Safely helps

STOP *under-arm* **PERSPIRATION**

1. Does not irritate skin. Does not rot dresses and men's shirts.
2. Prevents under-arm odor. Helps stop perspiration safely.
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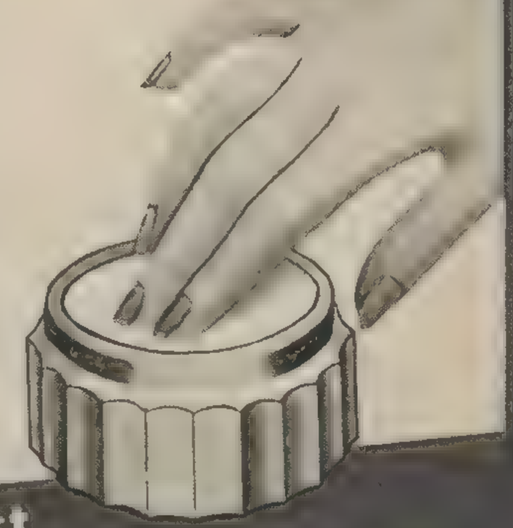

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Guaranteed by Good Housekeeping

...Buy a jar today... at any store which sells toilet goods.

39¢ plus tax

Also 59¢ jars

ARRID

CHRISTMAS FOODS BY MAIL

(Continued from page 182)

bread and Golden Jam: five-pound bag white sugar flint corn-meal, one pint jar Edible Gold, price $1.45 plus mailing cost. Bread and molasses: five-pound bag whole wheat flour, one quart sugar house molasses, $2.40 plus mailing cost. Buckwheat Breakfast: five pounds of black buckwheat flour, one quart of real wild flower honey. Price, $2.60 plus mailing charges. Old time recipes included with each order. Address Witcherie Farms, 280 Broadway, New York 7, N. Y., enclosing check or money order.

Curry and chutney

All that spicy, curious alchemy of genuine Indian curry has been concentrated in a little jar of essence for the use of home cooks. Included is every rightful curry ingredient—apples, carrots, onions, coconut, tomato paste, green peppers, garlic, and the curry powder, of course, which is in itself a compound of some twenty spices. It is so easy to use. Add water or stock to the sauce according to the label directions and the meat of your choice—serve curry for ten. It's a Trudie Teel product from her East India kitchen where the curry ritual is followed as she learned it in India during her fifteen years there as a missionary living among the natives.

Two typically Indian chutneys, each of definite character, accompany the sauce. The Mogul is strong; the second chutney finds greatest favour with women, a sweet type featuring pineapple and ginger. Concentrated curry sauce and the chutneys in 10-ounce jars are 75 cents each, f. o. b. Address orders to the East India Curry Shop, 122 East 57th Street, New York 22, N. Y.

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We're proud of the fact that our readers cling to their copies for years, but we would infinitely prefer to have you put your old copies gently but firmly into the salvage heap. The war needs paper to protect blood plasma, wrap ammunition, weapons, and foods bound for the fighting forces. There will be copies of Vogue for everybody when the war is finally won. So please don't hoard....

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Women over thirty usually can see results after using one jar of Plus 30 Cream.

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TOMORROW MUST COME

Very soon I must tell my wife the truth— that I have lost a leg in battle

[EDITOR'S NOTE: *The author is a Lieutenant of Infantry who was wounded by machine-gun fire in front line action in Italy. He returned to this country to convalesce in the Spring of 1944. Still in the hospital, Lieutenant ——— once having mastered his difficulty, hopes to remain in the Army at a desk job which he can perform as efficiently as a man who has suffered no injury.*]

SOME time very soon, I must tell my wife that I have lost a leg in battle.

Right now I'm in one of the Army's General Hospitals. My wife is a thousand miles away. I've talked with her on the telephone. I've written her every day. But as far as she knows, I'm convalescing from a minor knee wound.

Maybe she suspects something. Maybe under the forced cheerfulness of my letters she's detected a tone of blankness. God knows I have tried to keep it down, but when you lie week after week in bed, or move yourself by wheelchair up and down corridors whose every brick becomes familiar, or hobble along on crutches that callus your armpits, you instinctively put into your letters something of the doubts that fret you.

Maybe I'm lucky. There's a Corporal in the next ward who lost both his eyes at Anzio. He is in one of the tiny rooms of the type reserved for officers, or seriously ill patients, and a light by his bedside glows on his face all day and night. Only he doesn't see it. Sometimes his right hand moves, as if seeking. A couple of times, wheeling my chair past his door, I've been tempted to talk to him. But what could I say?

I'm not dying. A Lieutenant at the back of the same ward is. His wife is with him; every day she comes at mid-morning and by special permission remains with him until evening. Her face is white; her eyes very tired. She looks at me without interest, and then I am a little abashed at my own perplexities which seem so simple compared with the elemental problem of death.

"Good luck," I said one morning when she came from the chapel, where she spends a few minutes before she goes to her husband. She smiled. Her problem is a problem of death; mine is a problem of life.

We'd pictured a little ranch after the war, my wife and I, since we both came from the West. We would have a few cattle, chickens, riding horses. For many weeks now Mary's letters haven't mentioned that ranch, or the horses, as if she suspected something was not as it should be. She talks of her love for me; of how she'd like to come to me; of how she cannot understand why I will not let her come, though, of course, she realizes that we have very *(Continued on page 185)*

TOMORROW MUST COME

(Continued from page 184)

little money and she must not take time off from her job.

I am aching to see her. That's not a figurative expression, either; nights after the light is out and I lie staring at the faint white shadow of the ceiling overhead, and it's so very quiet that I can hear the footsteps of the Officer of the Day three wards away when making his rounds, a feeling of physical yearning comes over me. It makes me want to jump up, to run.

I'll never run again, I remind myself, wiping the sweat from my face.

I am not a praying man. I prayed during the bombardments, and afterwards when a shell exploded under me; and when I began to come out of the shock and felt pain, I prayed. But I very seldom pray now, except when I am low in mind. Mine is a physical problem, it's something between my wife and me. There is no element of chance. You pray when chance is uppermost.

I could write her, saying quite casually, "You know, dear, I've lost a leg. It was the right one—the one that used to ache when the weather got very wet. At last I'm free of that handicap." Or I could say, "This will hurt you, but I must tell you; I have lost a leg."

Or I could wait until I am ready to go home on furlough, and then I could get off the train slowly and hobble towards her on my crutch. They'll make me a wooden leg later, the doctors say, so that I can walk in a reasonable simulation of the real thing. But that won't be for some time. My furlough comes before then. I've been waiting for that furlough almost two years now. It's been almost two years since I saw Mary.

She'll be changed, of course. But not so changed as I.

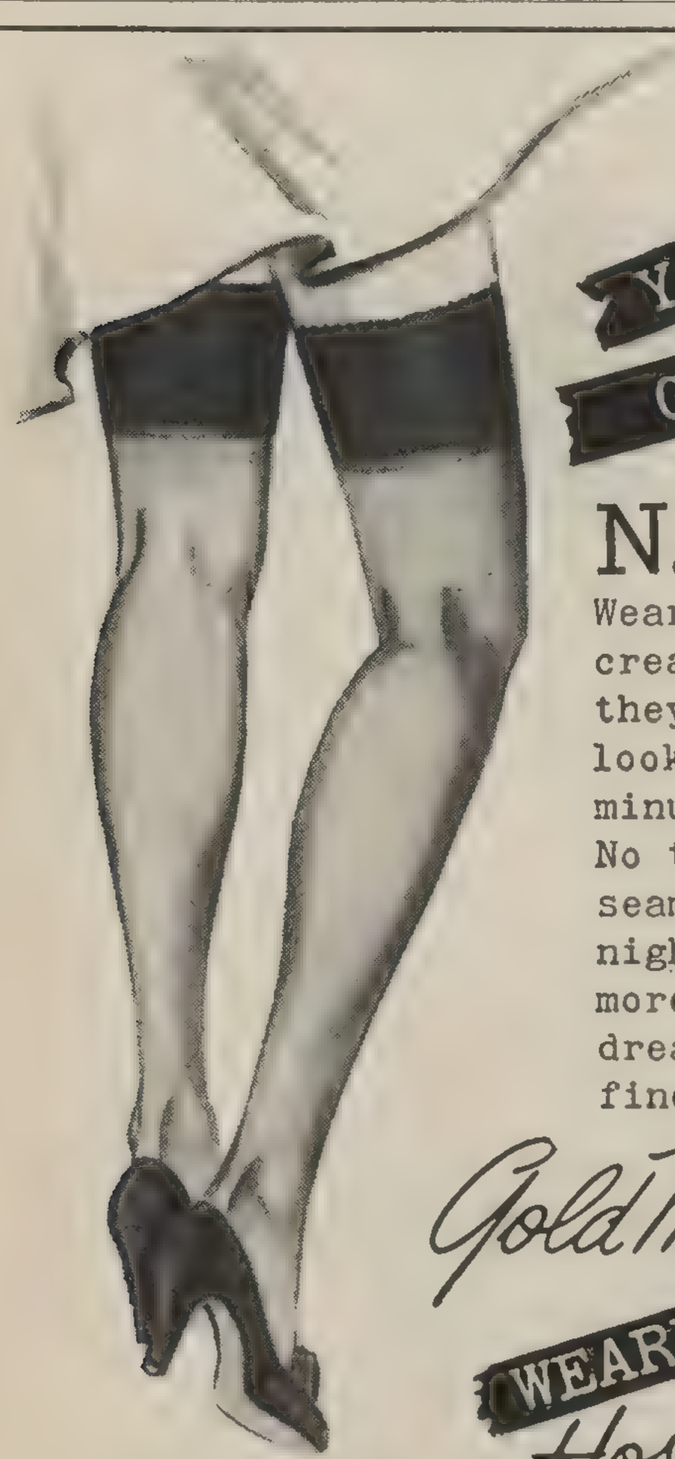
We always got on very well together. We'd been married two years at the time I was drafted into the Army; in two years we had never had a single serious quarrel. We thought along the same lines, had the same beliefs, even liked the same salads.

It sounds crazy, but there are a lot of things that sound crazy now: will we still like the same salads, now that I have only one leg?

What I mean is this: Will the fact that I am no longer physically perfect, plus that mental erraticism which the years I've spent in war and pain must inevitably bring, change the thoughts we used to have?

Newspaper advice columnists, well-meaning ladies whose ideas of war, I am afraid, are too often gleaned from stray remarks via the gossip route, state emphatically that "love conquers all." I love my wife; my wife loves me. That's an inescapable fact.

But...our love flourished in another world, in another age which will never return again as far as we are concerned. *(Continued on page 186)*



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HIGH TWIST FINE GAUGE RAYON
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"STOCKINGS OF MATCHLESS BEAUTY"

TOMORROW

(Continued from page 185)

I'm not afraid of my own love. It will always be constant. It has always been so constant that there was never necessity for me to remind myself of it. But the man my wife loved will never return to her. What will return is a being with one leg who must always hobble grotesquely around; must stand on the sidelines and watch someone else play tennis, when once tennis was a game Mary and I looked forward to. There was a time, long ago now, when Mary and I passed a one-legged beggar. Mary gave him some money, and I remember how she shuddered a little and said, "How terrible it must be to lose a leg. Why, I'd kill myself!"

Then there was one night when she said to me, "Promise me that if I'm ever maimed, or blinded, that you —you'll kill me!"

I had laughed at her and said, "Would you kill me if I were maimed?" and she said, "Of course not, I love you too much."

I had said, "That's the answer."

I know she has a dread of maimed people. The black fear beating at me, diminishing a little by day but rising by night, is that her dread will be stronger than her love.

Oh, she'll stick by me, of course. Her sense of duty will force her to do that. But I don't want her enduring me because of a sense of duty; I want some of the old happiness we had. Perhaps we will have it. Perhaps.

I remember, in the way you recall a nightmare, those days after I was hit—the evacuation hospital, the heat and flies, the hospital ship, the cold morning we landed on the American shore, and they carried my litter down a gangplank and into a hospital train. Then the night's ride whence I knew not. The arrival at this general hospital. Finally a telephone plugged in beside my bed, and Mary's voice a thousand miles away, for the first time in too many months.

"Darling! Are you coming home?"

"In—in a couple of months, maybe!" I faltered.

"Then I'm coming there. Right away!"

It had been hard to dissuade her, because my heart wasn't in it, I wanted to see her so badly. But there was a leg that ached as if I still had it, but it wasn't there any more. I forced myself to order her to stay home.

The time is at hand for my sick leave. It will be twenty days. God knows the long nights over in the battle zone that I'd looked forward to coming home, the pictures I had drawn in my mind. Of Mary flying to meet me, of the old main street, and what was left of the gang in the drugstore on the corner. Never in wildest nightmares had I dreamed of hobbling forward to meet Mary, one leg of my trousers pinned up around my hip.

And that is the way it will be.

So I must tell her. Whether to tell her now, in a letter, by telephone, or to wait and let her see for herself —that's my problem. That's the first problem. There will be too many more after that.

Tonight I'll lie awake and think again.

Bridal Lingerie of unforgettable loveliness
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You'll whistle a bit... with assurance... knowing that your White Stag Slacks are tailored by experts who know that *freedom of action* means— *freedom for fun!*

NOTES TO MY BOSS'S NEW SECRETARY

By Antonia Holding

You look like a nice girl, and there are a few things I'd like to tell you about Mr. G. First, there is one over-all warning: you are going to be working for an advertising manager in a publishing house. It isn't going to be like any job you've ever had.

Telephoning: It is not at all unusual for my boss to place a call with the operator, hang up, and resume his brilliant, if erratic, dictating. A minute later, the telephone will ring. He will pick up the telephone; he will look up with an utterly panic-stricken expression, clap his hand over the receiver, and whisper desperately, "Who am I calling?" So always try to pay attention with at least one ear to the calls that he is putting through.

Another telephone habit of his is that he will debonairly toss the telephone back on its hook—well, not quite. That is, the telephone is often merely tossed, and lands on the floor. Just be gentle about this and try to reassure him with a tender smile.

Don't be unduly upset when he calls you in for dictation and then suddenly decides to make many, many important telephone calls, sometimes to a character he hasn't even thought of for the last ten years. This is probably a form of activity inspired by his unconscious mind, which is busy cooking up some excellent ad and doesn't want to be bothered with his conscious mind interrupting it by dictating letters. After all, remember that you're working for a kind of minor genius. And that he is always a good friend to have; although, on the other hand, he is a totally ineffective and inactive enemy. So don't worry.

Doodling: He is an active doodler. If you have any psychoanalytical ability, now is your chance to practice, and you will probably be able to deduce from these whether or not he is crazy. I have never been quite sure. At any rate, his doodling looks like the kind of things you see under microscopes. Strange, bewhiskered unicellular organisms. Fantastic designs that look like the something-or-other structure of a maple leaf magnified a hundred times. Or the compound eye of a fly magnified two hundred times. There will be a regular little parade of them across the letterheads of any correspondence you leave on his desk too long, so be careful about any papers that should be kept nice and clean.

Coffee: He occasionally will look up innocently from his desk and say, "Will you have some coffee sent up?" He knows that practically since the start of the war our drugstore downstairs hasn't been sending up coffee, and that you will have to go down and get it. But this is all right, because he usually forgets and gives you fifteen cents, and then you can keep the nickel, and that is all to the good. When you bring up the coffee, be careful to place it firmly on his desk, in a nicely-cleared place. He has been known to knock it over with an excited sweep of his arm, and this is *(Continued on page 188)*

The CAMPUS

New Calf Brogies by Florsheim

They're soft . . . light . . . and more than merely flexible! Either of these new Brogies will show you in a twinkling of your own flying feet why Florsheims are "the most walked-about shoes in America."

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They're always on view
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NOTES TO MY BOSS'S NEW SECRETARY

(Continued from page 187)

too bad. Don't let him stir the coffee with those scissors he keeps in the desk drawer. It's unhygienic (he also cleans his nails with them), and it makes the scissors sticky.

Appointments: He has quite an important-looking calendar on his desk, covered with doodles and filled in with numerous appointments. Try to keep an eye on appointments, and put them on his calendar yourself. Because he often enters an appointment on the wrong page, and this leads to chaos.

Muttering and Rushing: He is a rusher. He never walks to the nearest exit, to his desk, to his chair or any place. He runs or springs in a very agile fashion. Sometimes he mutters while he is rushing. This usually means little or nothing. He is probably saying, "Get me some coffee," or "Have you any Lifesavers?" or "Have you a cigarette?" While on the subject of Lifesavers, I must air this old grudge. When I first came to work for him he told me very solemnly that his department was run in true communal fashion. All this added up to was that his Lifesavers were mine, or at least 50%. This policy he has not been true to. He has at this minute a roll of peppermint Lifesavers (he likes peppermint Lifesavers best, but he will really eat anything, which is kind of cute) in his desk drawer. He has been eating them surreptitiously, and has not offered me so much as one.

Finance: Remember you're working for a successful man, who makes a lot of money, and you will have to keep his bank book. Another way of putting it would be that a lot of money runs through his fingers, and you have to keep track. This is far from simple. Mr. G. draws cheques and then forgets to tell you, or, if he does, will gaily say, "Oh, I did draw a cheque yesterday, or was it the day before?, for $118.26, or maybe it was $126.18. Better make a record of it." He never knows how much he actually has in the bank, so he is depending upon your honesty—and accuracy. It's the accuracy that bothers me. There was one time when I told him his balance was $136.03. He raised his eyebrows, and said something like "Ah," and looked disappointed in a resigned sort of way. I was pretty embarrassed when I found out that I'd made a mistake of a thousand dollars, and that his balance was really $1,136.03.

Try to deposit all cheques he gives you at once; for some inexplicable reason, his balance is usually in such condition that this is urgent. Besides, if you keep them in your purse for days, then he may start writing rubber cheques—without even knowing it.

Dictation: Be careful about what he signs. He will sign anything. You have only to hand him something and say pleasantly, "Will you sign this, Mr. G?" He will smile equally pleasantly and vaguely say, "Sure," and reach for his pen. This is very amiable, but you can see that you must have his interests *(Continued on page 189)*

Why Dream of a Lovlier Figure?

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Croton

FOR ALL TIME SINCE 1878

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NOTES TO MY BOSS'S NEW SECRETARY

(Continued from page 188)

at heart. And while I'm speaking of pens, try to keep the pen on his desk in good condition. It is one of those more or less mechanical gadgets, and I find that it is usually oozing with ink or bone dry. Try to strike a happy medium. This would make Mr. G. very happy (he likes little things).

He occasionally writes very funny and—er—very salty letters. Look down noncommittally if he dictates anything low, and put down your pencil and pad if he dictates anything funny. It will be some time before he resumes dictation because he will be consumed with laughter. You must laugh, too.

Stationery and Supplies: Don't be alarmed if you think you hear a woodpecker in his office; the odds are 100 to 1 that he is tapping with a pencil again. He does this, I think, when he is feeling *somewhat* like an executive, a big shot. (Of course, what is so amazing about all this is the fact that he actually *is*. I mean he's really tops, and people have heard of him and even write him *fan* letters.) Sometimes he does this as an oblique signal that he wants more pencils. Pencils. Never give him more than three at a time.

He is a deadly killer of paper clips. I have told him acidly time and again that this is a crime nowadays. But he is truly neurotic about this, and again it is one of those many things he just can't help. He just *untwists* paper clips until they're one more or less straight strip of metal. Keep paper clips away from him.

Rubber bands also disappear from his desk, but this is not so mysterious. This is pitiable. For many months, he has been patiently making a rubber ball out of all available rubber bands. He claims that this would be the world's most wonderful golf-ball. Of course, I have been defeating this purpose of his, because after he goes home I go into his office and peal off five or six rubber bands, and there you are. This sets up a nice balance, and everybody is happy. Of course, that ball does bounce around wonderfully well; he brought it out once and was throwing it against the wall and catching it again and I was quite impressed.

Miscellanea: A small detail about papers and letters: most people would hand them to you across the desk. But not he. He flicks them, or he flips them, or just plain throws them—in an amiable, but ineffective fashion, mind you. The result is that (1) they get no further than his own hand, or (2) they land on the floor. He is always very sorry about this, and I'm convinced that he really doesn't *mean* to do this; he just can't help it.

Another thing my boss does is to assume you have been following his thoughts for the last half-hour. Don't be surprised if he suddenly comes out with, "You *will* get my pants from Broadstreet's, then?"

Well, I've given you all the advice I can think of at the moment. I promise that I'll clear out my desk drawer soon, very soon. Meantime, carry on...good luck and God bless you.

My Silver Speaks to Me

"My softly gleaming silver has a message for me. It reminds me of the day, just before he went away, that Tom and I chose this lovely Reed & Barton sterling pattern. It brings up visions of the first dinner we will have in our new home. And then it whispers the sweetest message of all . . . that the time is getting closer when Tom and I actually will be sitting across the table from each other."

Beautiful Reed & Barton solid silver imparts added joy to the memories of the past and the hopes of the future. If you haven't already chosen your pattern and bought your first place settings, this is the time to do it.

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Reed & Barton

Sterling Silver

ESTABLISHED 1824, TAUNTON, MASSACHUSETTS

YOUR ONE NEW JEWEL

(Continued from page 115)

RINGS. If you can have one new jewel and have decided that it shall be a ring...this year it will certainly be a large one. Rings have grown as much as earrings. They may be a cluster of small stones paved into a large piece...like a moon-in-the-round of little diamonds, or a wide curving cuff of rubies. Your ring may be set with stones in two or three colours: pink and blue sapphires; or rubies and diamonds; or a canary diamond, bordered in sapphires. Many large stones are being underplayed...diamonds sunk in massive gold bands...big precious stones laced over with gold, a sort of bird-in-a-gilded-cage look. It's a kind of trick, like good stagecraft, of underplaying a significant line for greater significance. You may choose a ring that is a wide band of gold starred with tiny diamonds at small intervals, like the crowded Pleiades.

JEWELS and sundry. Your one new jewel might be an "old" jewel. It might be an enameled, jewelled watch, like a honey bee or a scarab. It might be a modern watch, hidden in a sunburst or in one link of a gold bracelet. It might be a tiny, jewelled dagger to wear thrust through your sash or piercing the side of your fur chéchia. It might be a little gold mesh money bag, with a jewelled top. Or a slender perfume flacon with a jewelled top, to carry in your handbag. Or it might be a pair of shapely old gold combs for your hair...or combs crowned in pearls. Or a set of old tortoise-shell combs, with a fine twinkling line of diamonds. It may be gold barettes (again) for your hair...or golden pins, designed especially for the coiffed smooth head.

Whatever jewel you select this winter...whether it is a pin, earrings, bracelet, or necklace...if it is a modern piece it will certainly be large and probably in full colour...many colours. Set with stones selected for their adaptability to the design rather than for their measurements. This will be a winter when jewellery will be worn differently. Not traditionally. Not timidly. But wherever it "belongs." Some women, in spite of the fashion for earrings, will wear no jewellery near their face...but will concentrate it in a sort of constellation at their waistline: a large pin with smaller related pieces making a pattern. This is a winter of massed jewellery. A wide area covered with bracelets. Tall dog-collars, often with a jewelled pin worn directly below them on the neckline. You may wear both earrings on one ear, to balance a one-sided coiffure or an over-one-ear hat. You will combine colours in jewellery as you do in your accessories. You will wear one beautiful antique pin, perhaps, with modern bracelets. You will twist your cultured pearls with your coral or turquoise choker...or both. This is a winter of really distinguished jewellery well worn...for maximum effect.

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Arden

VOGUE'S JUNIOR FASHIONS

The following shops throughout the country have the clothes shown on pages 150-153. In the list below, numbers 1 to 6 after the store name indicate the particular clothes available at each of the listed shops.

ALABAMA

Birmingham . . . Burger-Phillips Co., #4

CALIFORNIA

Beverly Hills . . Saks-Fifth Avenue, #4, #6
Los Angeles . . . . . Bullock's, #2
J. W. Robinson Co., #4

COLORADO

Denver . . Denver Dry Goods Co., #2, #6
Montaldo's, #1

CONNECTICUT

Waterbury . . . . . Forester, Inc., #3

DELAWARE

Wilmington . . . Bird-Speakman, Inc., #1

DISTRICT OF COLUMBIA

Washington . . Woodward & Lothrop, #6

ILLINOIS

Chicago . . . Saks-Fifth Avenue, #4, #6

IOWA

Sioux City . . . . . T. S. Martin Co., #4

KANSAS

Independence . . . . . Montaldo's, #1
Wichita . . . . Geo Innes Co., Inc., #6

KENTUCKY

Louisville . The Stewart Dry Goods Co., #6

LOUISIANA

New Orleans . D. H. Holmes Co., Ltd., #1

MARYLAND

Baltimore . . . . . Hutzler Bros. Co., #6

MASSACHUSETTS

Boston . . . . . Jay, Inc., #6
Jordan Marsh Co., #2, #4
Springfield . . . . Forbes & Wallace, #6

MICHIGAN

Ann Arbor . . . . . Goodyear's, #4, #6
Detroit . . . Himelhoch Bros. & Co., #2
The J. L. Hudson Co., #1, #5
The Ernst Kern Co., #3
Saks-Fifth Avenue, #4, #6
Grand Rapids . . Herpolsheimer Co., #6
Kalamazoo . . Sally's Clothes Closet, #3

MINNESOTA

Minneapolis . . The Dayton Company, #5
Harold, Inc., #1

MISSOURI

Kansas City . . . . . Woolf Bros., #5
St. Louis . . . . . Kline's Inc., #3
Scruggs-Vandervoort-Barney, Inc., #1
Stix, Baer & Fuller Co., #6

NEW YORK

Buffalo . . . . . J. N. Adam & Co., #1
The Wm. Hengerer Co., #4

(Continued on page 192)

Richelieu
Reg. U. S. Pat. Off.
Pearls*

they're beautiful

Authentic fashions

*simulated

Sanitone
dry cleaning

keeps woolens lively

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LICENSED SANITONE CLEANERS

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EAU DE FLEURS (Cologne)
by
LEONID de LESCINSKIS

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The manufacture of these preparations has been removed to America because of unsettled conditions in European countries.

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1¼ oz. $9.00
⅝ oz. $6.00
.32 oz. $2.75

EAU DE FLEURS
(Cologne)
4 oz. $1.75
2 oz. $1.00
Plus 20% Fed. Tax

VOGUE'S JUNIOR FASHIONS

(Continued from page 191)

Elmira . . . . . The Gorton Coy, #6
Rochester . . . . . B. Forman Co., #6
McCurdy & Co., #4
Sibley, Lindsay & Curr Co., #2

NORTH CAROLINA

Charlotte . . . . . Montaldo's, #1
Greensboro . . . . . Montaldo's, #1
Winston-Salem . . . . . Montaldo's, #1

OHIO

Akron . . . . . The A. Polsky Co., #6
Columbus . The F. & R. Lazarus Co., #1
Dayton . . The Elder & Johnston Co., #3
Youngstown . . . . . Livingston's, #2
Zanesville . The H. Weber Sons & Co., #2

OKLAHOMA

Bartlesville . . . . . Montaldo's, #1
Oklahoma City . John A. Brown Co., #1, #6

OREGON

Portland . . . Lipman, Wolfe & Co., #1

PENNSYLVANIA

Allentown . . . . . Hess Brothers, #3
Altoona . . . . . Brett's, Inc., #3, #6
Lancaster . . . . . Mary Sachs, #3
Philadelphia . . . The Blum Store, #5, #6
Strawbridge & Clothier, #1
Pittsburgh . . Kaufmann's Dept. Stores, Inc., #1, #6
Jonasson's, #3, #5

RHODE ISLAND

Providence . Gladdings, Inc., #1, #3, #6

TENNESSEE

Nashville . . . . . Cain-Sloan Co., #2

TEXAS

El Paso . . . . . The White House, #1
Fort Worth . . . W. C. Stripling Co., #1
San Antonio . . . . . Frank Brothers, #6
Frost Brothers, #1
Wichita Falls . . . . . Parisian, #1

UTAH

Salt Lake City . . . . Auerbach Co., #4

VIRGINIA

Norfolk . . . Ames & Brownley, Inc., #4
The House of Arther Morris #1, #2, #3, #5, #6
Richmond . . . Miller & Rhoads, Inc., #2
Montaldo's, #1

WASHINGTON

Seattle . Frederick & Nelson, Inc., #1, #6

WEST VIRGINIA

Parkersburg . . . . . Broida's, Inc., #2

WISCONSIN

Milwaukee . . . . . Boston Store, #3

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Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

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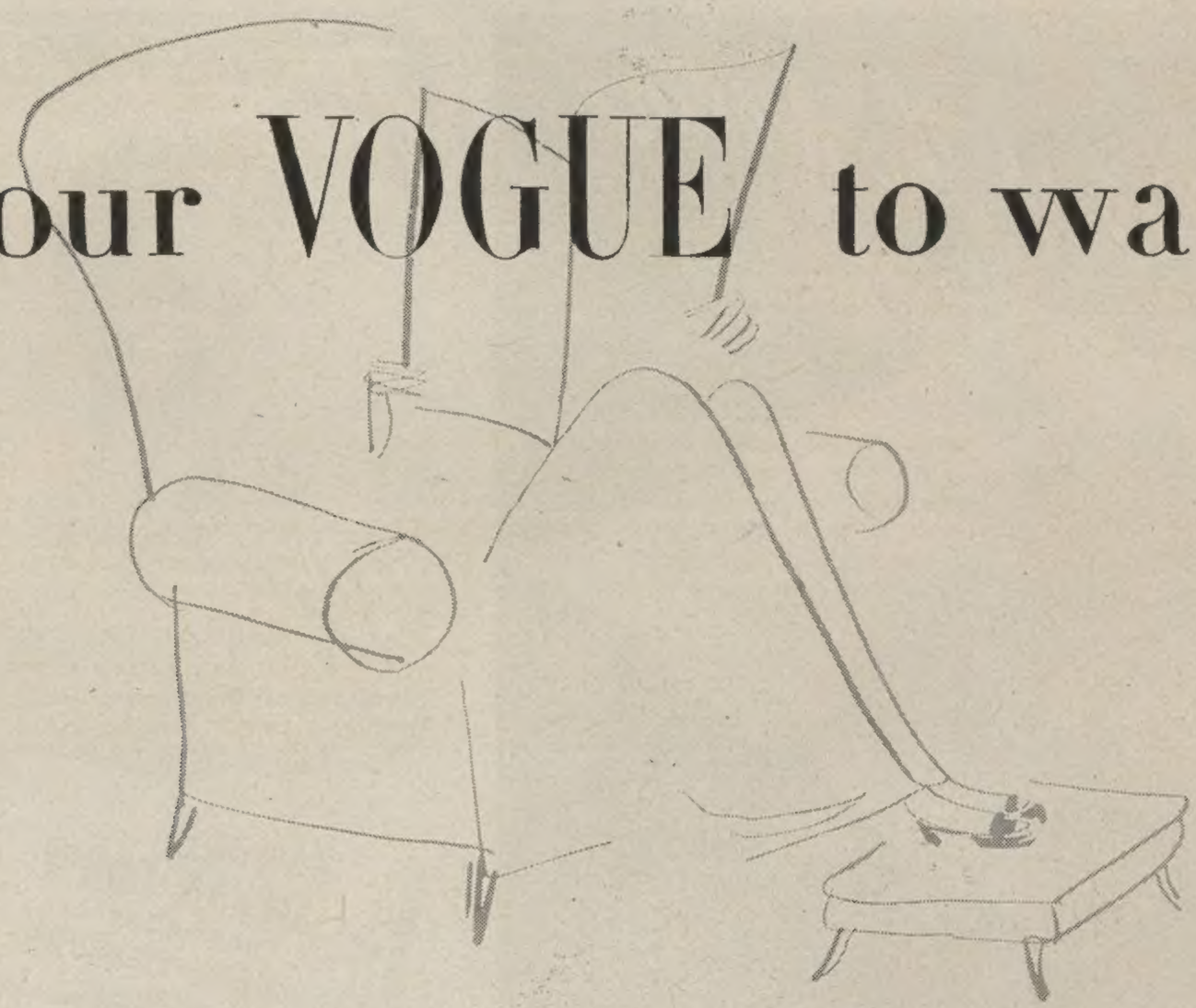

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Second Quiz in

Vogue's 10th Prix de Paris

answer one fashion question

1. Study the indoor sports clothes on pages 104 and 105 in October 15th Vogue. Design 3 play ensembles in colour for campus wear.

2. Study Vogue's Camera Report on page 122 of the October 15th issue. Photograph a current fashion trend on your campus, and make up your own Camera Report with original layout.

3. Choose any 5 accessories on pages 142 and 143 of November 1st Vogue, and describe them in the manner of Shop Hound (pages 90 to 96).

answer one feature question

1. Using campus personalities, write a feature similar to "People Are Talking About" (pages 138–139 of November 1st Vogue).

2. Write an advertisement to appear in Vogue, forecasting the contents of November 1st Vogue. Suggest a layout for your copy.

3. Read Bertrand Russell's article, "What Makes a Woman a Fascinator?" on page 130 of the November 1st Vogue. Write an article (400 words) from the feminine angle on "What Makes a Man Attractive?"

• • •

You may have missed the announcement of Vogue's 10th Prix de Paris contest which appeared in October 1st Vogue. You can enter now by sending your answers to quiz Number 1 along with your answers to this quiz.

For Contest Rules and Entrance Blank write to:

Prix de Paris Director, Vogue

420 Lexington Ave., New York 17, New York

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